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EST. 1979

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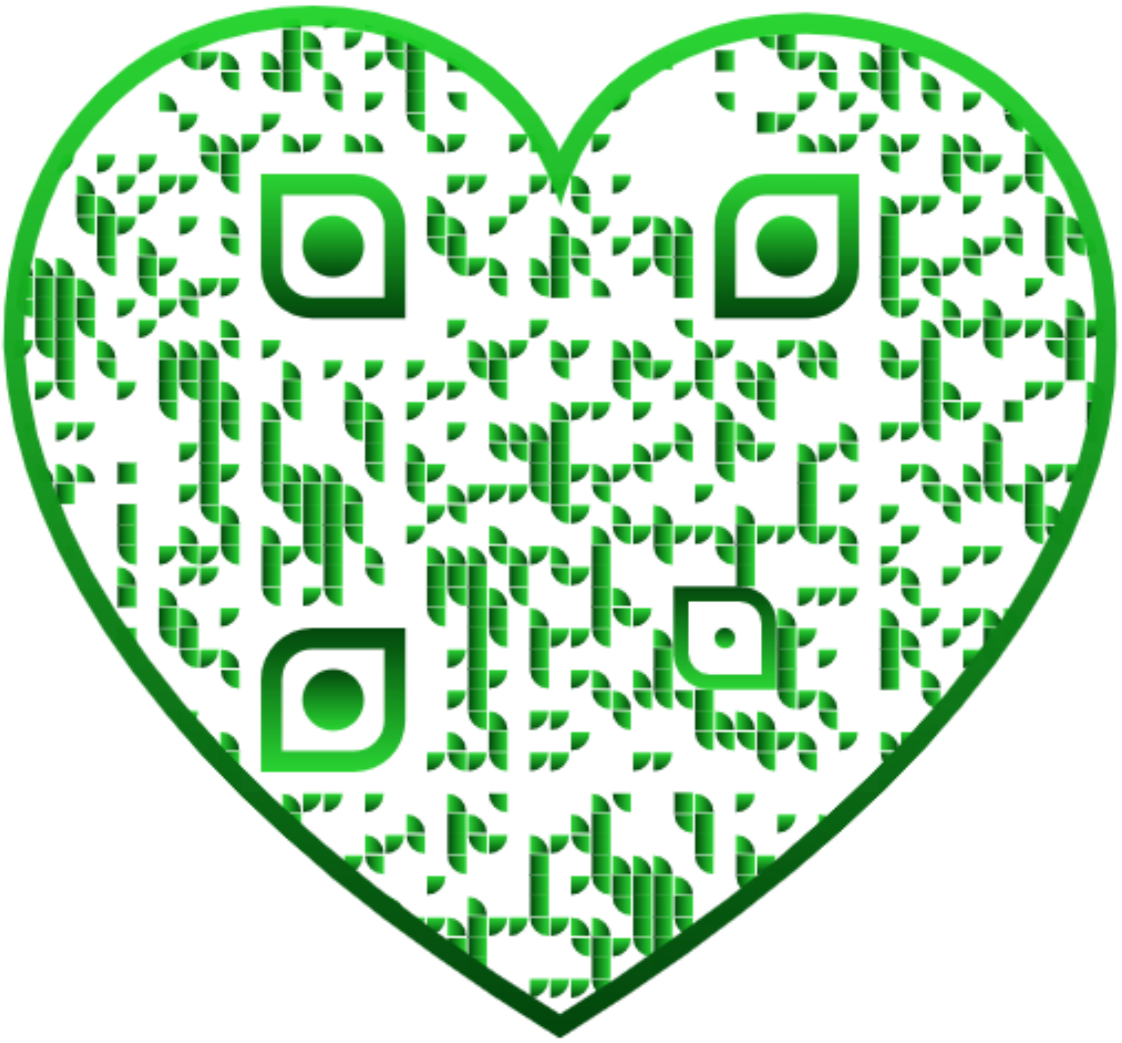


New releases: February 2024

Fantastic Voyage: New Sounds For The European Canon 1977-1981

CDCHD 1630/ XXQLP2 124 (2LP)

"Fantastic Voyage" takes its name from a track on David Bowie's "Lodger" album. Here we find music from the borderlands of the 70s and 80s, from artists that Bowie was influenced by – Robert Fripp, Scott Walker – and also from newer acts that he had influenced… who in turn would inspire him. The records come from Germany, Japan, France, the US and the post-punk UK, all linked by their kinship with Bowie's "Lodger" and "Scary Monsters" albums.

Jon Savage's 1983-1985 Welcome To Techno City

CDTOP2 1639

A multi-genre collection to reflect Jon Savage's mid-80s listening: a mix of indie rock, synthetic pop, electro, hip hop, soul and early metal beat – a few hits and lots of obscurities, many in their new-to-CD extended 1 2-inch iterations.

Gil Scott-Heron Free Will AAA Remastered Edition

XXQLP 126 (LP)

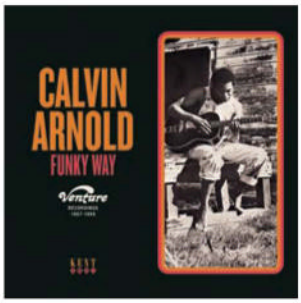
A special all-analogue chain edition of "Free Will" cut by Frank Merritt at The Carvery in London using the original master tape. Unsurpassed sound on this legendary album.

FROM THE VAULTS:

Groove Machine: The Earl Young Drum Sessions

CDTOP 1629

A superbly representative overview of drummer Earl Young - the percussive pulsebeat of the Philadelphia Sound's most prolific and productive years.



Calvin Arnold / Funky Way: Venture Recordings 1967-1969

CDKENM 528/ KENTX 528 (LP)

Much-respected southern soul singer Calvin Arnold's complete late 60s output on Venture along with five finished tracks that languished the vaults when the label failed in 1969. The iconic 'Funky Way' is re-released for the first time.

Two Tons O' Fun / Two Tons O' Fun

SEW 171 (LP)

Amazingly, "Two Tons O' Fun" has not been repressed since it first hit the streets back in 1980. Ace are delighted to serve up the album which includes the club disco hits: 'Earth Can Be Just Like Heaven', 'Just Us' and 'Do You Wanna Boogie Hunh?'

Gil Scott-Heron Pieces Of A Man AAA Edition

XXQLP 094 (2LP)

A special double disc 45RPM all-analogue chain edition of "Pieces of a Man" cut by Frank Merritt at The Carvery in London using the original master tape.

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Photos: Getty; Chris Hornbecker

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RECORD COLLECTOR

February 2024 Issue 554

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The *RC* staff's favourite... Bowie song 1974-5

PAUL LESTER Right
TIM JONES Rebel Rebel
VAL CUTTS Young Americans
DARYL EASLEA Can You Hear Me?
PETER BARRY Rebel Rebel
JOHNNY SHARP Rebel Rebel
NIALL DOHERTY Diamond Dogs
STEVE BURNISTON Young Americans
CHARLES DONOVAN Candidate
NICK HASTED Win
BILL EDWARDS Rebel Rebel
PETER HUXLEY Right

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Record Collector | February 2024 | Issue 554 | Playlist

"The magazine you can hear"

David Bowie Rebel Rebel
Doris Troy Just One Look
Jimi Hendrix Hey Joe
Bam Bam Give It To Me
Material White Man
Meiko Kaji Urami Bushi
Nazareth May The Sunshine
The King Brothers There's No Business
Benjamin Zephaniah Unite Handsworth
David Soul Don't Give Up On Us
Nina Hagen Cosmic Shiva
Rush In The Mood
Sleater-Kinney Hell
The Guess Who American Woman
Cymande The Message
The Field Mice Indian Ocean
Cocteau Twins Tishbite
Wings Jet
Spiritualized Oh Baby
MGMT Mother Nature
The Smile Wall Of Eyes
Idles Grace
The Connells '74-'75
Martin Gordon No Sweat (Lynx Effect)
David Bowie Young Americans

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Hello, and welcome to RC554

This month's *Record Collector* is available with two different front covers – the first time we've offered readers a choice since May 2019 when we presented a story on the parallel journeys undertaken by The Beatles and The Rolling Stones circa *Let It Be* and *Let It Bleed*. The two cover images on offer in this instance are of David Bowie – the one shows him around *Diamond Dogs*; the other, slightly later, captures him around *Young Americans*. The story itself is essentially the story of Bowie in 1974, told by journalist Nick Hasted with a little help from Tony Visconti, Geoff MacCormack, and Mike Garson.

It's hard to believe today because, stylistically, those two albums seem so far apart (even if, after closer inspection, and as with other Bowie records/periods, you can see his ch-ch-ch-ch changes coming some way off), but mere months separate the recordings of *Dogs* and *Americans* – the former happened in early 1974, the latter largely between August of that year and December, with a couple of tracks spilling over into '75. Nick brilliantly recreates Bowie's shift from glam future rocker to Philly-fawning soul boy, with digressions covering the LP that nearly was (*The Gouster*) and his 1974 concert recordings (from *David Live* to *Cracked Actor*). And there's a forensically detailed discography from John Coleman to cap (no pun intended) it all off, suggesting that this is as collectable as any Bowie era – Ziggy, Thin White Duke, Berlin – you care to mention.

It's a superb mix, this issue. Geddy Lee speaks at length about his childhood, Rush, the death of Neil Peart – you name it. Sleater-Kinney discuss the tragic impetus for their latest album. We give the lie to the idea that Sarah Records was a haven for twee indie. Cymande enjoy an Indian Summer of acclaim. Our feature on Canadian rockers The Guess Who becomes an elegy for member Chad Allan, who died recently. There are reviews of Paul McCartney & Wings, Cocteau Twins, Spiritualized, Cardiacs, Idles and MGMT and articles elsewhere on everyone and everything from Doris Troy to Bam Bam, Meiko Kaji to Mountain Records, Yoko Ono to Rick Astley. The breadth of coverage is, I'm moved to say, positively Bowie-esque.

See you next month,

Paul Lester

CRYING WITH JOY

Thanks for the amazing Christmas edition of the glorious *Record Collector* [*RC* 552]. And more thanks to your team for putting *The Girl Is Crying In Her Latte* by Sparks as No 1 Album of New Releases for 2023. I almost shed a tear – it is so wonderful that you are able to hear the genius of the magnificent Maels like I have for decades. At last, they are getting noticed to the level they have worked so hard for and deserve.

So grateful to you all at *Record Collector.*

Gerald Steele, Newstead, Newcastle Upon Tyne

RING OUR BELL

In the lyrics of Fab George: "Ring out the old/Ring in the new" – *RC*, you are off to a flying start this year with not a turkey in sight. Your January – *RC* 533 – issue sees us confidently moving into 2024 with creative essays on Syd Barrett and Nick Drake, ABBA, and Big Country, even a Q&A with Donovan, and the (as per usual) excellent album reviews. I particularly warmed to [reviews of] *The Yes Album* Super Deluxe, Camel's *Air Born* and Dire Strait's *Live* '78-'92 box sets, all of which, by chance, I have been playing over this festive period. Your reviewers did them justice with at least two honest 4-star ratings. Personally, I would have awarded the extra star to Mark Knopfler on the strength of the Rainbow show alone. Just saying.

I, for one, am looking forward to more of these "anniversary" offerings and can't wait to see what The Waterboys' reported mega 95 tracks from 1985 will bring to their already magical *This Is The Sea* album. John Lennon's *Mind Games* and Jack Bruce's *Songs For A Tailor* look tempting, too, and worthy of new make-over consideration.

I sign off with the song title of my opening quote: "Ding-Dong – *RC*, bring it on!"

Simon Mullins, email

HOOKED ON RADIOPHONICS

Just reading the latest issue, *RC* 553 of January 2004. The Engine Room feature on Ron Grainer mentions that he "most famously" wrote the *Dr Who* theme tune, then three pages later, on the 10 Of The Best ("early electronica") page, it says that Delia Derbyshire "of course" wrote the *Dr Who* theme tune. There is some confusion here, but I think it's pretty certain that Grainer wrote it, and Derbyshire realised the sounds.

Also, Derbyshire was a full member of White Noise for the first album, not just a featured contributor. Member David Vorhaus then made at least two further albums under the name White Noise. Staying on that page, Silver Apples' debut album was, yes, incredibly influential, not least upon Portishead's *Third* album.

Paul Deighton (subscriber), Malvern

Daryl Easlea confirms that Ron Grainer wrote the Dr Who *theme, and Delia Derbyshire did indeed realise the sounds. Lin Bensley, who wrote the Grainer article, adds: "Ron Grainer wrote the theme, and Delia arranged and realised the work in the BBC Radiophonic Workshop to which, I presume, Grainer would not have had access." Steve Burniston, who wrote a feature on the BBC Radiophonic Workshop in the current* RC*, adds: "She created a memorable electronic realisation of Ron Grainer's theme. There seems no doubt that her work in realising these sounds was vital – one part of her illustrious and amazing portfolio of work." Hope that clears that up, Paul.* **PL**

"Early electronica"? *[RC* 553, 10 Of The Best]. What, no Tonto's Expanding Headband? Their first album, *Zero Time* (1971), was enough for Stevie Wonder to co-opt them for several of his ground-breaking albums. The beautiful but eerie Riversong is a particular standout track. Oh, and where's early Kraftwerk?

Phil Rhoden, Kidderminster, Worcestershire

THE RED AND THE BLUE

In *RC* 552, Jack Haynes from Manchester stated that he usually bought the latest remastered versions of his favourite artists and spoke of the sensational sound of The Beatles' Red and Blue albums.

As a Beatles fan in the late 80s, I upgraded from cassettes to CDs in the early 90s, buying all their solo work, too. McCartney then re-released all his 16 studio albums in the mid-90s, albeit at £7.99 each, and then Harrison and Lennon remasters began to be issued in the early 2000s. Throughout the 90s, there were new Beatles albums and plenty of solo work, too, not least by Starr. And trust me, there are a lot of solo albums.

You then had The Beatles remasters in 2009, further albums, and box sets of their later work. Then came remasters from Lennon, Harrison, and extensive archive releases from McCartney. And that's just a basic summary! Of course, I had the 7" picture discs, vinyl EPs, the best books, and a selection of videos which later became DVDs.

Jack Haynes states that the latest remasters will now see the earlier Beatles albums re-released. I'd love to hear them, but, by the early 2000s, it all became too much – practically a full-time job trying to keep up, not to mention the cost. I gave my collection away with no real regrets and collect no more.

On a different note, unless you already have, please could you write an article about music copyright? Raised from 50 to 70 years, I believe. Will I simply be able to copy a 78rpm from 1954 and legally distribute it? Does remastering change that?

Robin Flegg, Ashford, Middx

PS: Keep up the good work. You are a great read!

As the copyrightservice.co.uk noted in March 2023: "Under UK law, copyright runs for 70 years from the

I Was There

A reader's recollection of a key music event

This month: Elton John, Edinburgh Usher Hall, 21 May 1976

After a hugely successful period touring around the US, Elton John made very few appearances in the UK around 1974 and 1975. However, in 1976, he announced his *Louder Than Concorde* tour of the UK and I managed to secure tickets for the Edinburgh show on 21 May 1976, for the total sum of £3!!

It was my very first music concert, which was to be held at the Usher Hall, a short walking distance from both railway stations in Edinburgh.

The support that night was Murray Head and, after a short interval, on came Elton with his new band.

Out went two of the original band members, Nigel Olsson on drums and Dee Murray on bass guitar. Instead, we had Roger Pope on drums, and guitar work from Caleb Quaye, Kenny Passarelli and Davey Johnstone. Percussionist was the legendary Ray Cooper, and James Newton Howard was on electric piano and synthesiser.

Though he was famous at the time for his outlandish stage costumes, on this particular night, Elton was dressed in a white jacket with some bold stripes around the pockets, sleeves and lapels, navy blue trousers with double white stripes, and normal shoes. Glasses were thick white frames with oval lenses, similar to the ones he wore on the cover of his *Greatest Hits* album two years earlier. By today's standards, stage lighting was quite reserved, but the quality of the music more than made up for it.

The show started with Grow Some Funk Of Your Own and progressed to his early hits, like Don't Let The Sun Go Down On Me, Rocket Man, Bennie & The Jets, Philadelphia Freedom, and the album track, Funeral For A Friend/Love Lies Bleeding.

At one point, Kiki Dee joined him onstage, but as Don't Go Breaking My Heart was still two months away from release, she just joined in with the three backing singers for a short time.

Elton finished the night with two encores, singing Saturday Night's Alright For Fighting, Your Song and Pinball Wizard, much to the delight of the capacity crowd.

A real showman and professional. Little wonder his career is still going strong.

Mike Varey

date of first release/publication (or 50 years from the year of recording if not released during the 50 years)… If someone simply copied your recording and started selling it themselves, this is where the copyright in the sound recording comes into play. Even though the underlying work is now out of copyright, your sound recording is still subject to copyright protection and so the sale of your work without permission would typically constitute an infringement of your copyright and something you can take action to stop." **Tim Jones**

SARCASM ADDICT

Delighted to find that my recent issue [*RC* 552] included the 'Super Deluxe' version of the 2024 Calendar. I know this to be true for it was titled as such on the top of the front cover.

I pity the poor soul who only managed to get the deluxe version all in black and white and on flimsy paper or the sucker who landed the ordinary version of the calendar with two months missing and only 20 days per month.

I like what you did with the 5.1 mixes of July and the May out-takes in particular. We collectors are needy like that.

Cally 'what day was it?' Callomon, email

ACTION STATION

I'm hoping the *Record Collector* hive-mind can solve a query I have regarding releases by The Action… or could publish it for readers to respond to.

The Action only released five UK Parlophone singles in the 60s, along with five in Europe, on the same label, as follows:

Never Ever
A Dutch release with picture sleeve and labels indicating that it was pressed in Holland. All text in English, with the label different to the UK one.

I'll Keep Holding On
A Dutch release with picture sleeve. The label text indicates that it was pressed in Holland, with a different label to the UK pressing. All text in English.

Shadows & Reflections
Danish, with picture sleeve, label text states Denmark and is different to the UK label. Text in English and Danish.

Dutch, with picture sleeve, label text states Netherlands and is different to the UK label. (*Record Collector* lists this in the *Rare Record Price Guide* as an export, yet it's pressed in Holland.) Majority of text in Dutch.

Swedish, with picture sleeve… But this is where the confusion starts. My copy has exactly the same label/text as the UK pressing, minus the "K" & "T" raised stampers on the label. All images I can find online (Popsike) also show the same label, indicating this was pressed in the UK, before being exported to Sweden, to marry up with their picture sleeve.

Is it possible *Record Collector* has got it wrong and, in fact, it's the Swedish release which is the export? Or has the eBay seller in Sweden recently sold me a bog-standard UK-pressed record inside a Swedish picture sleeve?

I'm utterly confused, and it doesn't help that there's no label image on Discogs, just the sleeve.

Is that clear to everyone?!

Mark James (self-confessed Action obsessive), email

A LOAD OF BULL

This is a major criticism of your magazine – and the ONLY one that I have found in nearly 40 years.

In December's issue [RC *551, page 17 – it's an ad for the Kills album, featuring an illustration of a matador and bull – Ed],* you placed an 'obscene', TASTELESS ad. There is NOTHING grand nor honourable about a man being a sadistic moron. Please apologise to all your readers, and I dare you to print one. It takes a big person to admit they were wrong and/or to say sorry.

Keep up your (otherwise) excellent work.

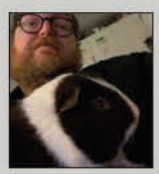
Yours disgustedly,

Anon

THIS MONTH'S CONTRIBUTORS

Watching **David Bowie**'s last UK tour in 2003, **Nick Hasted** was disconcerted by his blue-jeaned normality. For this month's *RC* cover story, Nick hears how Bowie went from dogman to soulman in '74 (p72), making even this unlikely future possible. Nick's bestselling Eminem biography has a new edition out this year.

A former *RC* staffer and editor of *Bass Player* (RIP), **Joel McIver** quizzes **Geddy Lee** (p46). There's no Rush-related book yet in Joel's 35-volume bibliography, but it's only a matter of time, he tells us.



James McMahon spoke to **Sleater-Kinney** (p60). Ex-*NME* and *Kerrang!,* he has a memoir – though he prefers "a tale of surviving the madness of Obsessive Compulsive Disorder, with funny rock star stories" – due for publication. He hosts *The James McMahon Music Podcast*.

After squandering her teenage years as a **Sarah Records** (p54) fan, **Jane Duffus** grew up and became a journalist and author with a lingering penchant for guitar bands. *These Things Happen: The Sarah Records Story* is her sixth book.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 22 FEB

THE BEATLES 1964

PLUS! MARTIN REV + X-RAY SPEX + DWIGHT TWILLEY + EARTH + ANTHONY NEWLEY + CSNY

Photo: (Jane Duffus) Neil Phillips

Taylor Swift dominates the new vinyl albums chart, again

Taylor made for success

Sales of new vinyl LPs in UK rise for the 16th consecutive year, led by the ubiquitous **Taylor Swift**

On 3 January, the British Phonographic Industry released figures for the sale of new physical formats in the UK for the year 2023. Sales of new vinyl albums were up from 2022 by 11.8% to 6.1 million units, which is the highest figure since 1990. CD albums saw their lowest rate of decline since 2015, with sales down 6.9% over the course of 2023 to 10.8 million units. Cassette albums were down 30% through 2023 to 136,000 units.

On 8 January, the UK Entertainment Retailers' Association pointed out that, since the start of the Covid pandemic in 2019, UK new music sales had increased by 38.8%, with 90-plus% due to online streaming. Still, new vinyl album revenues rose 17.8% to £177.3 million, while CD revenues increased for the first time since 2003, hitting £126.2 million, up some 2%. Overall, new physical music sales rose from £286.4 million in 2022 to £311 million in 2023, up 10.9% on 2019's level. Hence, physical format music sales continued their inexorable rise during the Covid pandemic, with vinyl buyers at the forefront of this.

According to the UK Official Charts Company, the top-sellers of new releases during the last year include:

See officialcharts.com, eraltd.org.

"New vinyl album sales rose over 2023 by 11.8%"

LP

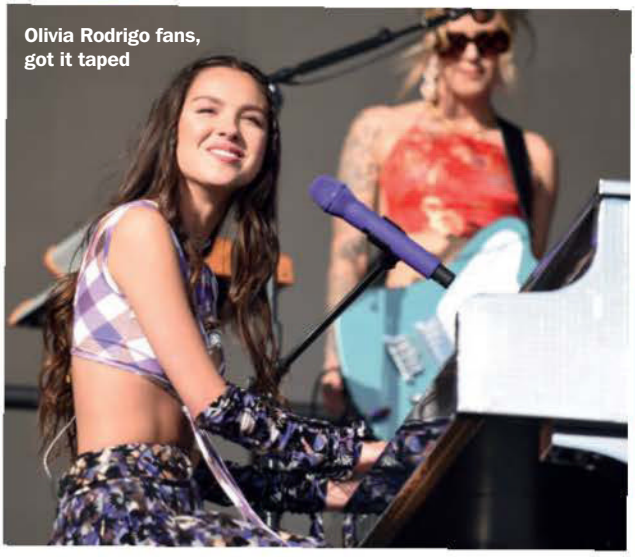
1. **Taylor Swift** *1989 (Taylor's Version)*
2. **The Rolling Stones** *Hackney Diamonds*
3. **Lana Del Rey** *Did You Know There's A Tunnel Under Ocean Blvd?*
4. **Taylor Swift** *Speak Now (Taylor's Version)*
5. **Fleetwood Mac** *Rumours*
6. **Blur** *The Ballad Of Darren*
7. **Pink Floyd** *The Dark Side Of The Moon*
8. **Taylor Swift** *Midnights*
9. **Olivia Rodrigo** *Guts*
10. **Lewis Capaldi** *Broken By Desire To Be Heavenly Sent*

Taylor Swift, three Top 10 LPs

CD

1. **Take That** *This Life*
2. **Taylor Swift** *1989 (Taylor's Version)*
3. **The Rolling Stones** *Hackney Diamonds*
4. **Lewis Capaldi** *Broken By Desire To Be Heavenly Sent*
5. **Ed Sheeran** *– - (Subtract)*
6. **P!nk** *Trustfall*
7. **Foo Fighters** *But Here We Are*
8. **Metallica** *72 Seasons*
9. **Noel Gallagher's High Flying Birds** *Council Skies*
10. **Kylie Minogue** *Tension*

Take That top Taylor on CD



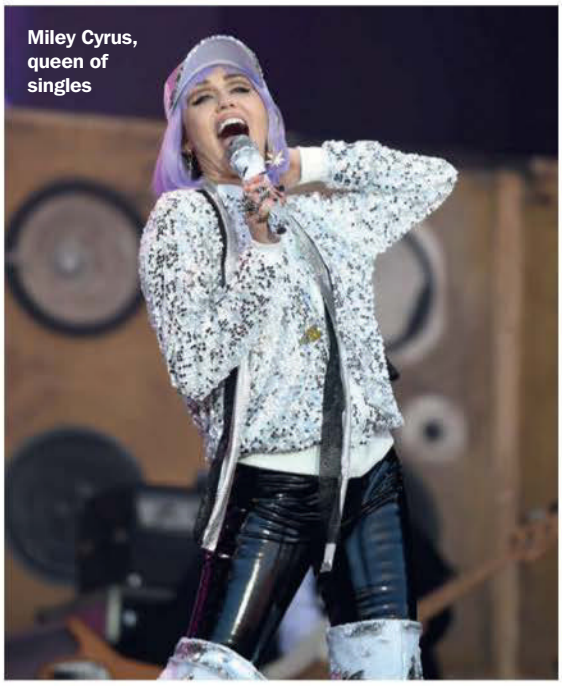
Olivia Rodrigo fans, got it taped

Cassette

1. **Olivia Rodrigo** *Guts*
2. **Ed Sheeran** *– - (Subtract)*
3. **Kylie Minogue** *Tension*
4. **Inhaler** *Cuts & Bruises*
5. **Blur** *The Ballad Of Darren*
6. **Lana Del Rey** *Did You Know There's A Tunnel Under Ocean Blvd?*
7. **Sleep Token** *Take Me Back To Eden*
8. **Lewis Capaldi** *Broken By Desire To Be Heavenly Sent*
9. **Hozier** *Unreal Unearth*
10. **The 1975** *Live With The BBC Philharmonic Orchestra*

Singles

1. **Miley Cyrus** Flowers
2. **Dave & Central Cee** Sprinter
3. **RAYE Ft 070 Shake** Escapism
4. **Taylor Swift** Anti-Hero
5. **Calvin Harris & Ellie Goulding** Miracle
6. **Rema** Calm Down
7. **SZA** Kill Bill
8. **PinkPantheress** Boy's A Liar
9. **Harry Styles** As It Was
10. **Libianca** People



Miley Cyrus, queen of singles

Photos: (Taylor Swift live) Christie Goodwin; (Take That) Dave Hogan/Shutterstock; (Olivia Rodrigo) Livepix; (Miley Cyrus) Livepix

Memorabilia lane
Auction houses around the world

A 27 December auction by Dalshire of Carrollton, Texas, included a signed **Kurt Cobain** guitar. ■ A 15 December auction by ICZ, Palm Harbor, Florida, included signed guitars from **The Beatles**, **KISS**, signed **Nirvana** drumhead. ■ An 18 December auction by Mynt, New York, included signed microphones from **Tiffany**, **The Tubes**, signed drumheads from **Tool**, **The Cowsills**, **Queensrÿche**, **Bruce Springsteen** handwritten set-list, **Keith Emerson** keyboards, signed guitars from **Alice In Chains**, **Wang Chung**, **Johnny Mathis**, **Frankie Avalon**, **Journey**, **Patti Smith**, **Jake Shimabukuro**, Eurythmics' **Dave Stewart**, **The Oak Ridge Boys**, **Sean Lennon**, **Brian Hyland**, **The Lovin' Spoonful**, **Bow Wow Wow**, **The Beach Boys**, **Cradle Of Filth**, **Heaven 17**, **SUM 41**, **Bo Diddley**, **Muse**, **Bush**, **The B-52's**, **Avenged Sevenfold**, **Jeff Beck**, **Avril Lavigne**, **Maroon 5**, **Jane's Addiction**, **Deap Vally**, **Brian Setzer**, **The Fifth Dimension**, **Nile Rodgers**, **Berlin**, **Ringo Starr**, **Neil Sedaka**, **Big & Rich**, Foo Fighters' **Taylor Hawkins**, **Cinderella**, **Billy Ray Cyrus**, **Tal Wilkenfeld**, **Paul Anka**, **The Blasters**, Jethro Tull's **Martin Barre**, **Aerosmith**, **Kris Kristofferson**, **Gary US Bonds**, **John 5**, **Janelle Monae**, **Jean-Michel Jarre**, **Basia**, Gov't Mule's **Warren Haynes**, **Bill Medley**, **Lana Del Rey**, **Dave Matthews**, **Blake Shelton**, **Disturbed**, **Sex Pistols**, **The Doors**, **Paloma Faith**, **The Killers**, **Sky Ferreira**, Sonic Youth's **Kim Gordon**, **Herman's Hermits**, **Paris Hilton**, **Alicia Keys**, **David Byrne**, **David Foster**, **Rick Springfield**. ■ Three **Bob Dylan** mastertapes of his 1961 debut album, including one unissued cut, were offered 14 December via guernseys.com, estimate $1.2 million. ■ **The Beatles**' 'Images Of A Woman' untitled painting from 1966 is offered via Christie's New York, 1 February, estimate $600,000. ■ On 27 December, two **Dave Grohl** drawings were offered for charity via propeller.la. ■ In December, **Rod Stewart**'s 28,000 feet^2, nine-bed, 12-bath Beverly Hills house, with bar, gyms, cinema, three acres, football pitch, pool, jacuzzi, 4,500 feet^2 guest-house, was offered via Fridman Group for $80 million. ■ ZZ Top's **Dusty Hill**'s 5,711 feet^2, three-bed, three-bath house, with pool, 78 acres, College Station, Texas, was offered in December via realtor.com for $3.995 million, while **Kellie Pickler**'s 4,865 feet^2, four-bed, four-bath Nashville house was $2.89 million, and Foo Fighters' **Chris Shiflett**'s four-bed, two-bath house in Santa Barbara was $2.095 million. ■ **Kanye West**'s 4,000 feet^2, four-bed, five-bath house in Malibu was offered via Oppenheim Group in December for $53 million. ■ *The BBC Collection* sale via omegaauctions.co.uk, 30 January, includes London Maida Vale Studios equipment, pre-war transcription discs.

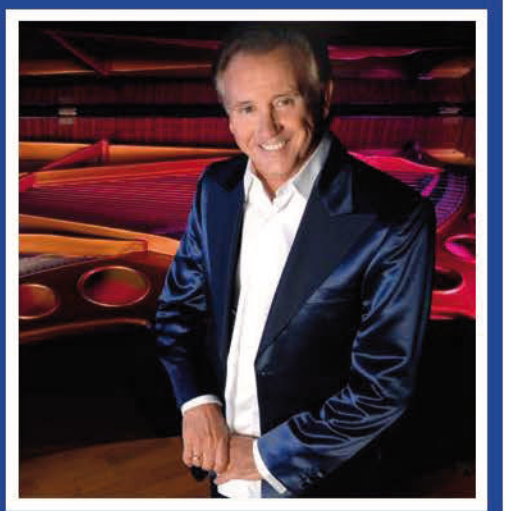
Sir Rod's gaff on the market: enough loos for a football team, plus sub!

HELLO IT'S ME
Tony Christie
Sheffield hardy perennial returns with his first studio set in a dozen years

How come you're back now?
I've been planning the album since 2006, when myself, my son, Sean, and my producer, Graeme Pleeth, went to Nashville to record extra tracks for a hits compilation marking my 50th year in music. I went back there to record a country album, then we took our time collecting and demoing songs with various top session-players. During that process, Graeme built what he felt was the perfect band for this record. It's the best album that I've ever made and, if it's the last one, I'm happy to leave it as my legacy. I've re-recorded many of my old hits, totally re-imagined, and they're better than the originals. Every day was a blast. The banter between the musicians in-between takes had me in hysterics. Jerry McPherson, on electric guitar, is not only one of the most talented musicians that I've ever met, but a born comedian.

How long did it take?
Three weeks to record, with a day off every four days to keep our ears fresh. Then Graeme mixed the sessions in his studio over many weeks. When he was happy with it, we went to Abbey Road Studios in London to master the album with Christian Wright.

Where have your most successful markets been?
Germany, Austria, Switzerland.



What do you put your longevity down to?
I've just stuck at it and ridden the storm, and all the ups and downs. I don't have a choice other than to keep recording and touring. If you stop, you die. Music is a therapy and a medication for me. So, the more that I work, the better I feel. I'll keep going until they either find a miracle cure for dementia, or until my voice goes.

I'll record and tour for as long as I can. As soon as the voice starts to go, I'll retire gracefully and end on a high.

Tony Christie* We Still Shine *is on Universal, 16 February.

Acoustic

A **Dolly Parton** hotel is due to open on Commerce Street, Nashville. ■ A **Bob Dylan** *50th Anniversary Collection 1973* 500-copy 3CD box was issued by Columbia in December in Europe in order to avoid 50-year-old session recordings, including alternate takes, going out of copyright. ■ **Tammy Wynette** *You Bought Me Back Expanded*, five bonuses, Morello, 22 March. Due: January (26) She & Him's **M Ward** *Duet For Guitars #2*, Merge February (16) **Melanie** *One Night Only* 2CD, Cleopatra March (1) **Tom Rush** *Gardens Old, Flowers New*, tomrush.com, **Altan** *Donegal*, Compass.

Blues

The Wicked Lowdown *Out Of Line*, with **Paul Size** (Mick Jagger), Gulf Coast, 8 March. ■ **Lonnie Johnson**/**Victoria Spivey** *Four Classic Albums Plus* 2CD, with *Blues*, *Lonesome Road*, *Woman Blues*, *Another Night Today*, nine bonuses, Avid Blues, 2 February. Due: February (2) **Barbecue Bob** *Barbecue Blues* 2CD, **The Original Gospel Harmonettes** *The Collection 1949-62* 3CD, Acrobat (16) **Buddy Guy/Junior Wells** *Live In Montreux*, Cleopatra (23) **Mike Zito** *Life Is Hard*, Gulf Coast, **Johnny "Guitar" Watson** *Space Guitar Master*, Hoo Doo Essentials.

Biz

Rough Trade opens a 6,500 feet^2 shop with a gig space, bar/café, at 50-56, Hanover Street, Liverpool, later this year. ■ After literally going under in 2023, Rubber Ducky Records canal-boat record shop returned in December, thanks to a GoFundMe fan campaign. Listening-session bookings on the Manchester canal system this year are available via rubberduckyrecords.simplybook.it. ■ US Best Buy stores are phasing out the sale of DVDs and BDs by the end of this year. ■ The UK Music Venue Trust reported in December that 127 UK grassroots music venues closed in 2023, leading to the cancellation of 193,230 gigs, while 80 more venues remain under threat this year. ■ Raven Records heavy rock/metal record/coffee shop/alcohol-free bar opened in December at 24, Camden Road, London.

Hip-Hop/Dance

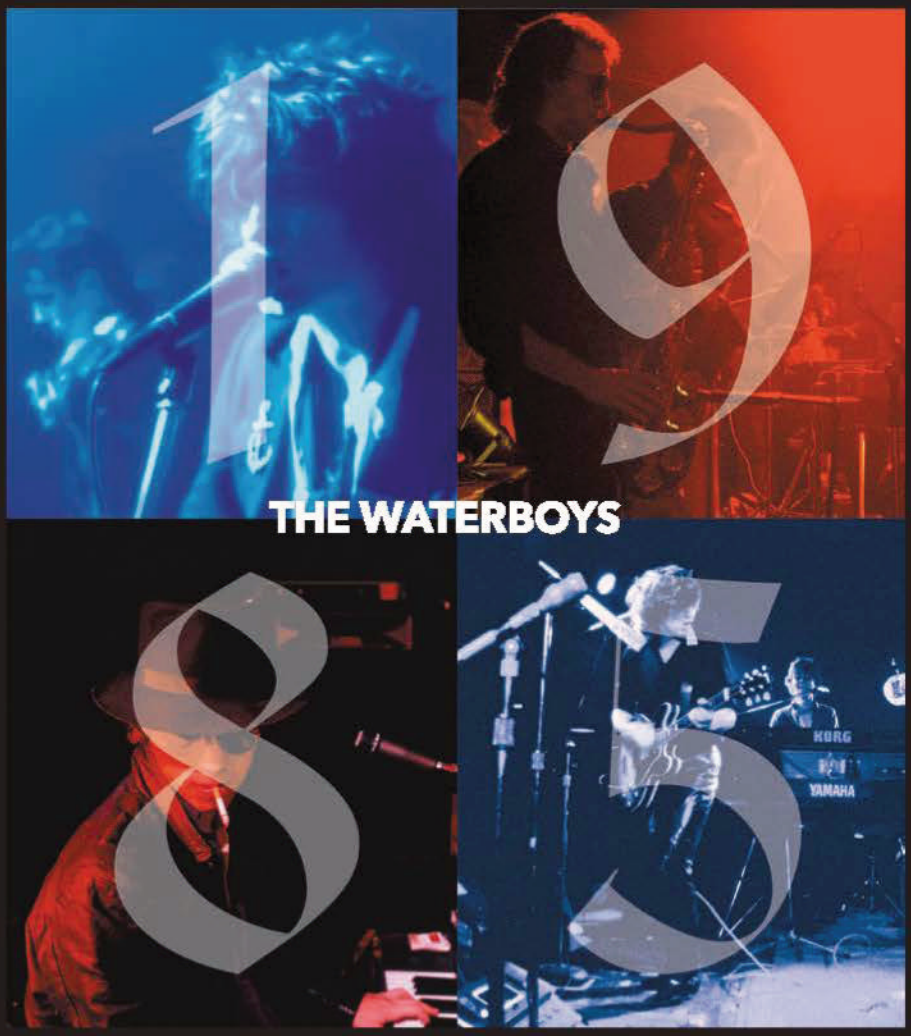
Due: January (26) **Skepta** *Knife & Fork*, [TBC] March (1) **Madlib/Karriem Riggins** *YHWH Is Love*, Law Of Rhythm TBC **SZA** *Lana*, TDE.

Jazz

Tony Higgins/Mike Peden *J Jazz: Free And Modern Jazz From Japan, 1954-88* book is due 31 May, with a kickstarter.com campaign to 16 January offering subscribers test-pressings. ■ **Louis Armstrong/Ella Fitzgerald** *Ella & Louis*, five bonuses, EJC, 23 February. Due: January (26) **Pat Metheny Trio** *Live At Estival Jazz* 2CD, Lugano, Switzerland, July 2004, Jazzanova February **John Surman** *Words Unspoken*, ECM (2) **Les McCann** *The Pacific Jazz Collection* 4CD, Enlightenment, **Cliff Edwards** *All The Hits And More 1924-40*, **Hoosier Hot Shots** ➤

1985 THE WATERBOYS

HOW **THE WATERBOYS** MADE **THIS IS THE SEA** AND SAW **THE WHOLE OF THE MOON**



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Chrysalis CATALOGUE

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from **MC5**, **Architects**, **David Gray**, **Dimmu Borgir**, **Peter Gabriel**, **Body Count**, **Morgan Wallen**, Killswitch Engage's **Adam Dutkiewicz**/ex-colleague **Howard Jones**, Little Mix's **Jade Thirlwall**, The Killers' **Brandon Flowers**, **Chevelle**, **Charli XCX**, **Cradle Of Filth**, **Kreator**, **Kittie**, **Take That**, **Lacuna Coil**, **Waxahatchee**, ex-Fifth Harmony's **Lauren Jauregui**, **Camila Cabello**, ex-Megadeth's **Marty Friedman**, **Wet Leg**, **Ghost**, **Rain Parade**, **FKA Twigs**, **HAIM**, ex-Skid Row's **Sebastian Bach**, **Bring Me The Horizon**, ex-Black Sabbath's **Bill Ward**, **Heart**, **Mötley Crüe**, ex-Mötley Crüe's **Mick Mars**, **Guided By Voices**, **Hot Hot Heat**, **Elton John**/**Brandi Carlile**, **Limp Bizkit**, **Joanna Newsom**, **Crimson Glory**, **Gwen Stefani**, **Mastodon**, **Julia Holter**, **The Pretty Reckless**, ex-Sonic Youth's **Kim Gordon**, **Thurston Moore**, Radiohead's **Ed O'Brien**, **Slipknot**, **Ride**, **Vampire Weekend**, Black Sabbath's **Tony Iommi**, **Liam Gallagher**/The Stone Roses' **John Squire**, Melvins' **Dale Crover**, **LA Guns**, **Katy Perry**, **Sophie Ellis-Bextor**, ex-All Saints' **Shaznay Lewis**, **Childish Gambino**, **Jack White**, **Ja Rule**, **Social Distortion**, **Kesha**, **Kacey Musgraves**, **Halsey** (Columbia), **The Fearless Flyers** (Blue Note), **Megan Thee Stallion** (Warners), **Shakira** (Sony), **Justin Timberlake** (RCA), **Ten** (two, in 2024/25); and a **Tony Martin**-era **Black Sabbath** box set in May.

CELLULOID HEROES

Projects due include Alex Gibney's *In Restless Dreams: The Music Of **Paul Simon*** documentary films on MGM+ TV, 17, 24 March; the five-part *A Real Bug's Life* documentary series, soundtracked by DEVO's **Mark Mothersbaugh**, on Disney+ TV from 24 January; the *Kung Fu Panda 4* film, soundtracked by **Hans Zimmer**/**Steve Mazzaro**, in cinemas, 8 March; a **Kreator** documentary film, for cinemas; an **Elton John** documentary film later this year, in cinemas; Lotte Louise De Jong's *The Life And Legend Of **Tony Slug*** documentary film, in cinemas, 22 March; Ryan Fleck & Anna Boden's *Freaky Tales* film, soundtracked by **Raphael Saadiq**; Sam & Andy Zuchero's *Love Me* film, soundtracked by Dirty Projectors' **David Longstreth**; Chiwetel Ejiofor's *Rob Peace* film, with **Camila Cabello**, **Mary J Blige**, soundtracked by **Jeff Russo**; Rose Glass' *Love Lies Bleeding* film, soundtracked by ex-Pop Will Eat Itself's **Clint Mansell**; Mark Malloy's *Beverly Hills Cop: Axel F* film, via Netflix, soundtracked by **Lorne Balfe**.

The Black Watch tower above

Camila Cabello on film

KIT & CABOODLE

Tool's **Adam Jones**' Les Paul Custom Art Collection: Mark Ryden's Queen Bee guitar is out via Epiphone; Firewind's **Gus G** signature guitars are due via Jackson.

ACOUSTIC

March (15) **Sam Lee** *Songdreaming* CD, green LP, test-pressing LP, producer **Bernard Butler** (Suede), Cooking Vinyl (22) **Olivia Chaney** *Circus Of Desire*, producer Thomas Barlett (David Byrne), Kartel.

AVANT/PROG

April (5) **Jane Weaver** *Love In Constant Spectacle* LP, coloured LP, CD, producer John Parish (PJ Harvey), Fire.

INDIE

January (26) **Courting** *New Last Name*, co-producers **Gary Jarman**, **Ryan Jarman** (The Cribs), Lower Third March (1) **Giorgio Moroder** collaborators **Les Big Byrd** *Diamonds, Rhinestones And Hard Rain* DL, Chimp Limbs (15) **Grieving** *Everything Goes Right, All At Once*, co-producer Matty Moon (Lonely The Brave), By The Time It Goes Dark.

JAZZ

March (24) **Ganayva** *Like The Sky, I've Been Too Quiet*, producer Shabaka Hutchings, Native Rebel.

METAL

February (9) **Smoking Snakes** *Danger Zone*, producer Jakob Herrmann (Anthrax), Frontiers.

POP

March (8) **The Rhythm Method** *Peachy*, produced by **Bill Ryder-Jones** (ex-The Coral), Moshi Moshi.

ROCK

April (19) **The Black Watch** *Dell'Orso* CD, LP, producer Rob Campanella (The Brian Jonestown Massacre), Atom.

Jazz cont'd

Breezin' Along 2CDs, **Cootie Williams** *Concerto For Cootie* 4CD, Avid Jazz (23) **Bill Evans Trio** *The Village Vanguard Sessions* 2CD, EJC, **Art Blakey** *Live In Zurich 1958* 2CD, **John Coltrane Quintet** *The 1962 Birdland Broadcasts*, Fingerpoppin' March (1) **Cab Calloway** *The Hi-De-Ho Man* 2CD, Retrospective.

Metal

North Sea Echoes *Really Good Terrible Things*, with Fates Warning's **Ray Alder**, **Jim Matheos**, Puscifer's **Gunnar Olsen**, Metal Blade, 23 February. ■ Brian J Heaton/Brian L Naron *Roads To Madness: The Touring History Of **Queensrÿche** (1981-97)* paperback, 200-copy hardback/poster, nwmetalworxmusic.com, March. ■ **Omen** *Escape To Nowhere* CD with two bonuses, LP/poster/card, Metal Blade, 26 January. ■ **Leaves' Eyes** *Myths Of Fate* CD/book, LP, clear, coloured LPs, 2CD with 11 bonuses, AFM, 22 March. ■ **Tröjan** *The Complete Tröjan And Taliön Recordings 84-90* 5CD, with *Chasing The Storm*, *Capturing The Storm*, *Killing The World*, *Live In Bulgaria & Demos*, *Tröjan Demos*, Dissonance, 29 March. Due: February (2) **Lovebites** *Knockin' At Heaven's Gate Part II* 2CD, JPU (9) **Black Label Society** *Unblackened* 2CD, EarMUSIC March (1) ACCEPT's **David Reece** *Baptized By Fire*, El Puerto April (5) **Korpiklaani** *Rankarumpu*, Nuclear Blast TBC **King Diamond** *The Institute*, [TBC].

Prog/Avant

Roxy Music's **Phil Manzanera** *Revolucion To Roxy* book, Phil Manzanera, 22 March. ■ Ex-Kraftwerk's **Karl Bartos** *The Cabinet Of Dr Caligari* DL, Bureau B, 9 February. ■ **The Progressive Souls Collective** *Sonic Rebirth*, with **Jamie Powell**, **Simen Borven** (Leprous), **Gerald Peter** (Dream Theater's Jordan Rudess), **Luis Conte** (Eric Clapton), **Damiano Del Torre** (Tom Jones), Metalville, 15 March. ■ A ***Phish** Studies Conference* is at Oregon State University, Corvallis, Oregon, 17-19 May. See blogs.oregonstate.edu/phish2024/. ■ **Nektar** *Recycled Remastered & Expanded* 5CD, with 32 bonuses, including *Original Geoff Emerick 1975 Mix*, unissued *Live At Massey Hall, Toronto, 26 May 1976* CD, *Live At Calderone Hall, Long Island, USA, 24 July 1975* 2CD, Esoteric, 29 March. ■ **No-Man** *Housekeeping* 5CD, with *Loveblows & Lovecries*, *Flowermouth*, *Lovesighs*, outtakes, alternate takes, radio cuts, One Little Independent, 26 January. Due: January (26) **Steven Wilson** *Grace For Drowning*, Transmission, ex-Yes' **Jon Anderson** *In The City Of Angels*, Retroworld, **Mahavishnu Orchestra** *Cornell University New York 1973* 2CD, Equinox, **Matmos** *Return To Archive* 2CD, Smithsonian Folkways February (2) **Jean Luc Ponty** *The Gift Of Time/Storytelling/Tchokola*, **Spooky Tooth** *You Broke My Heart/Witness*, BGO (24) **Steve Hillage** *Paris Bataclan 11.12.79* 2CD, Madfish March (1) **Within Temptation** *Silent Force*, *Mother Earth Tour*, *Silent Force Tour* 2CD, Music On CD (15) **Prog Collective** *Dark Encounters*, Cleopatra. ➤

Photo (Camila Cabello): Frederic Monceau

BEATLES MUSIC MEMORABILIA

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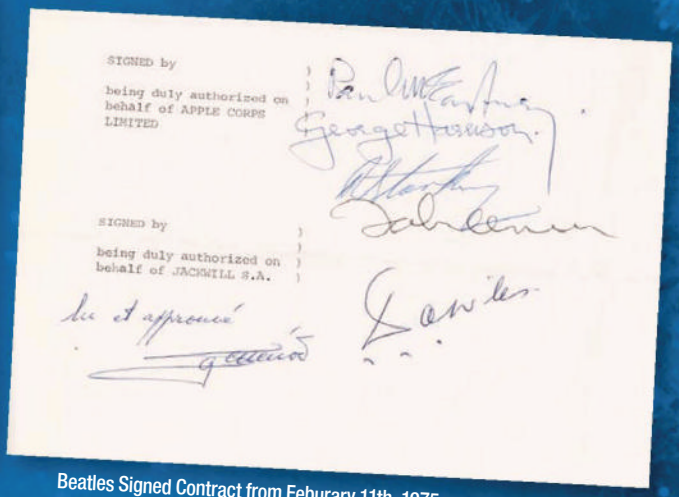
The Beatles Large Signed Pan American Flight 101 Menu Plus (10) Photos From the Flight to America (February 7th, 1964)

The Beatles "Yesterday" White Matte RIAA Gold Sales Award Presented to Capitol Records.



Beatles Signed Contract from Feburary 11th, 1975.

The Beatles *Please Please Me* Stereo UK First Pressing With "Dick James" Credits LP 12-Inch Vinyl Record (Parlophone, PCS 3042)

Beatles - John Lennon owned UK Stereo Top-load White Album # 000006

The Beatles/Frank Ifield *On Stage* "Portrait Cover" Mono LP Vinyl Record (VJ-1085)

Iain Macmillan (Scottish, 1938-2006) *The Beatles, Abbey Road* (six rare alternate cover photograph outtakes), 1969

Early Ringo Starr - Rory Storm and the Hurricanes Business Card (circa 1960)

The Beatles Unused Concert Ticket for First U.S. Concert in Washington D.C. (1964)

INQUIRIES:

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Pete Howard *Concert Posters* | **214.409.1756** | **PeteH@HA.com**
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HERITAGE AUCTIONS

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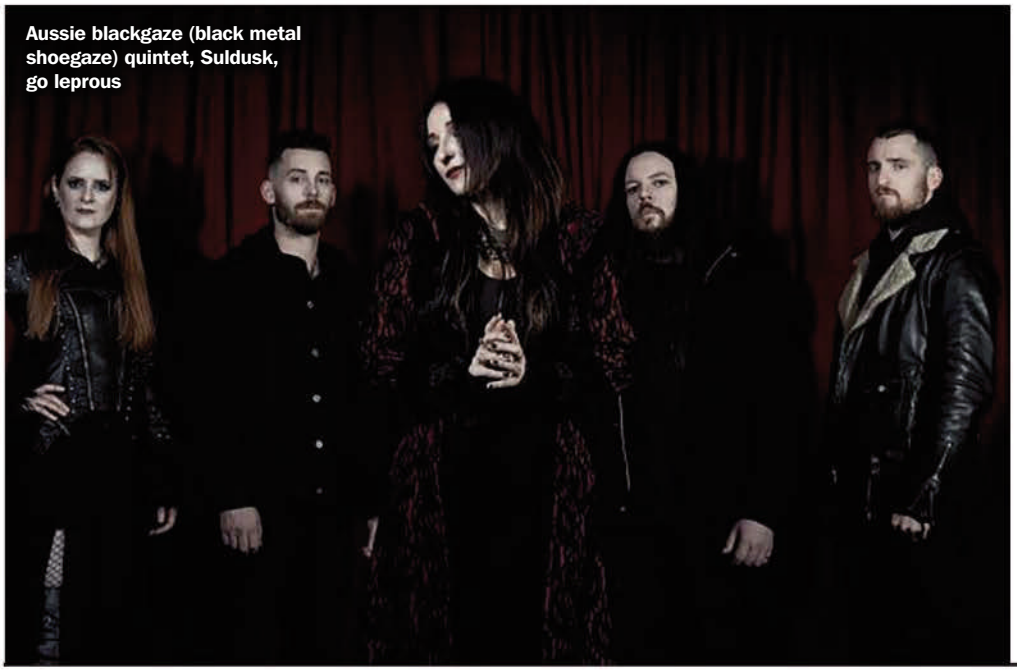
Pictures At An Exhibition
Artwork, photos and ephemera on public display

The Pogues, pictured in 1985, on display in Ireland

The *They Give The Walls A Talking* exhibition on **The Pogues**, including contributions from **Nick Cave**, **Imelda May**, **Glen Hansard**, is at EPIC, Custom House Quay, Dublin, Ireland, to 31 January. ■ **Mad Professor & The Ariwa Posse** have an art exhibition/gig at London Croydon Fairfield Halls, 24 February. ■ To mark its 85th anniversary in January, the Blue Note label announced that it plans exhibitions utilising the Francis Wolff Collection of 20,000-plus jazz photos from 1940-70. See blue note.com.

Altogether Now
Noteworthy guest-spots this month

Wolf Parade's Dan Boeckner *Boeckner!*, Sub Pop, 15 March: **Matt Chamberlain** (Pearl Jam), Sunn O)))'s **Randall Dunn**.
Big Scenic Nowhere *The Waydown*, Heavy Psych Sounds, 2 February: **Per Wiberg** (Spiritual Beggars), **Eliot Lewis** (Average White Band).
Faith Circus *Bum In The Sun*, Faith Circus, 26 January: **Chuck Wright** (Quiet Riot), **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), **Bruce Kulick** (ex-KISS), **Ken Mary** (House Of Lords).
The Glass Hours CD, LP, Cornelius Chapel, 1 March: **Sue Westcott** (Chet Atkins).
David Gilmour's latest, [TBC]: Pink Floyd colleague **Guy Pratt**, **Roger Eno**.
Tomy Laisto's latest, Inverse, April: **Derek Sherinian** (ex-KISS).
Annie Moscow *Land Of Dreams*, anniemoscow.com, 2 February: **Kenny Skaggs** (Glen Campbell).
The Miserable Rich *Overcome*, Rags To Ruin, 2 February: **Mike Siddell** (Mumford & Sons).
Brad Paisley *Son Of The Mountains*, [TBC]: **Post Malone**.
BGK's Tony Slug *The Tony Slug Experience*, Alternative Tentacles, 22 March: **Jello Biafra** (Dead Kennedys), **Jennifer Finch** (L7), **Nicke Andersson** (The Hellacopters), **Jerry A** (Poison Idea), **Happy Tom** (Turbonegro).
Brad Stank *In The Midst Of You*, Sunday Best, 26 January: **Sean O'Hagan** (The High Llamas).
Suldusk *Anthesis* CD, red LP, Napalm, 1 March: **Raphael Weinroth-Browne** (Leprous).
Walter Trout *Broken*, Provogue, 1 March: **Dee Snider** (Twisted Sister), **Beth Hart**.
YOVA *Dreamcatchers*, Yova Music, 1 March: **Terry Edwards** (Nick Cave), **James Sedwards** (Thurston Moore), **Rob Ellis** (PJ Harvey), **Daniel O'Sullivan** (Tim Burgess), **Alex Thomas** (John Cale).
Frank Zappa *Live In El Paso 1975* 2CD, Timeline, 2 February: **Captain Beefheart**.



Aussie blackgaze (black metal shoegaze) quintet, Suldusk, go leprous

Pop+

Paul Young *No Parlez* 2CD, with *1983 Vinyl LP*, 14-track *7" & 12" Versions/ Non-Album B-Sides*, BD, with *CD Master* and three-track *Bonus Tracks*, 5.1, Dolby Atmos mixes, Demon, 15 March. ■ **John Lennon/Yoko Ono** *Mind Games* book, Thames & Hudson, 4 June. ■ **Go West** *Dancing On The Couch Deluxe* 3CD box, with 11-song *B Sides, Remixes, Rarities*, three unissued, unissued 12-song *The Runaway Train – Live At Hammersmith Odeon* CD, 11-song DVD with four promos, 26 January, **The Waterboys** 3,000-copy *1985* 95-song 6CD, 64 unissued, 220-page hardback book; *This Is The Sea* clear LP, 23 February, Chrysalis. ■ Mary Valle ***Depeche Mode***'s *101* book, Bloomsbury, 7 March. ■ **Soft Cell** *Non-Stop Erotic Cabaret… And Other Stories: Live* 2CD/BD/DVD box, London Hammersmith Apollo, November 2021, Live Here Now, 16 February. Due: March (15) **Cock Robin** *Precious Dreams* 3CD, Cherry Pop.

Post/Punk

Savage Republic *Live In Wroclaw January 7 2023* edited LP, red LP, unedited CD, Mobilization, 23 January. ■ **Jah Wobble** *Dark Luminosity Expanded Edition* paperback, audiobook, Faber, 7 March. ■ Richard David's *On Resistance Street* documentary film, with Sex Pistols' **Glen Matlock**, Levellers' **Mark Chadwick**, **Attila The Stockbroker**, **John Cooper Clarke**, **Micky Gallagher** (The Blockheads), is screened at London Notting Hill Gate Picturehouse, 17 April, with Q&A including **Mykaell Riley** (Steel Pulse), **Paul Simmonds** (The Men They Couldn't Hang). ■ Micajah Henley ***The Clash***'s *Sandanista* book, Bloomsbury, 7 March. ■ **Dr Feelgood** *Live In Caen*, Le BBC, Caen, France, October 2022, Grand, 26 January. Due: January (26) **The Dead Boys** *Younger, Louder And Snottyer*, Cleopatra February (2) **The Men They Couldn't Hang** *Broadway Melodies*, Vinyl Star March (8) **Peter & The Test Tube Babies** *The Complete Singles* 2CD, Captain Oi!.

Rock+

Whom Gods Destroy *Insanium*, with **Derek Sherinian** (ex-KISS), **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), InsideOut, March. ■ Joel Selvin *Drums & Demons: The Tragic Journey Of **Jim Gordon*** (Wrecking Crew) book, Diversion, 27 February. ■ Paul Reisner/**Michael McDonald** *What A Fool Believes: A Memoir* book, HarperCollins, 21 May. ■ **Suede** *Bloodsports 10th* 45rpm 180g LP, LP/7", 2CD with eight bonuses, Demon, 23 February. ■ Martin Popoff *Pictures At Eleven: **Robert Plant** Album By Album* book, Wymer, 16 February. ■ **The Chocolate Watchband** announced in December that they are to split up this month. ■ The **KISS** avatar hologram band is due at New York Madison Square Garden in 2027. ■ **Lillian Axe** *The Box Vol 2 – The Quickening* 6CD, with *Deep Red Shadows*, six bonuses, *XI*, seven, *Fields Of Yesterday*, three, *One Night In The Temple*, 10, *Live Summerfest 1992*, Global Rock, 29 March. ■ **John Cale & Band** *Live At Rockpalast* 2CD/2DVD, Germany, 1983-84, MiG, 26 January. ➤

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

30TH JANUARY: BBC ARCHIVES PART 1

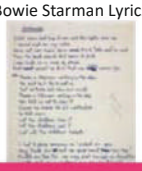
13TH FEBRUARY MUSIC MEMORABILIA, INSTRUMENTS & EQUIPMENT

14TH FEBRUARY: RARE/COLLECTABLE VINYL RECORDS

27TH FEBRUARY 2024: PUNK, ALT, NEW WAVE & INDIE

26TH MARCH 2024: THE BEATLES COLLECTION

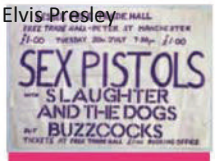
Bowie Starman Lyrics



SOLD £204,600

SOLD 18,600

Elvis Presley



SOLD £27,280

SOLD £8,280

SOLD £20,350

New Order Blue Monday Anvil

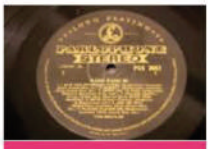
SOLD £9,250

Beatles Please Please Me in MONO LP

SOLD £3,410

SOLD £13,640

Please Please Me



SOLD £10,527

SOLD £1,900

SOLD £1,600

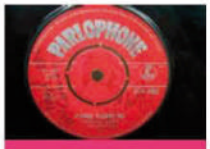
OASIS LP Box Set

SOLD £2,460

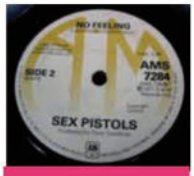
U2 signed copy of their War LP

SOLD £23,560

7" Please Please Me



SOLD £8,600



SOLD £20,460

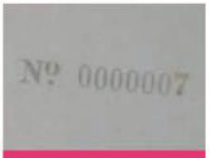
SOLD £4,100

SOLD £4,685

SOLD £3,200

Signed AC/DC 7" single

SOLD £13,144



SOLD £23,000

SOLD £8,630

Sex Pistols Anarchy Tour Poster

SOLD £14,800

Rolling Stones original 1964 poster

***Total Prices including Buyer Premium

David Bowie Signed Takamine Acoustic Guitar

SOLD £24,600

SOLD £8,015

Billy Nicholls LP Would You Believe

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OMEGA AUCTIONS

Rock+ Cont'd

Due: January (26) **Saxon** *The Eagle Has Landed Part II* 2CD, BMG, **LA Guns** *Live At The Orpheum Theatre*, **Enuff Z'Nuff** *Tonight – Sold Out*, Cleopatra, **Dan Hicks & His Hot Licks** *Live In LA 1973*, Floating World February (2) **Nils Lofgren** *Night Fades Away/Wonderland*, BGO, **Blue Cheer** *Lone Star Café, New York, 1984*, Timeline, Atomic Rooster's **John Du Cann** *The World's Not Big Enough*, Golden Core (9) **Revolution Saints** *Against The Winds*, Frontiers, **Foreigner** *Double Vision*, EarMUSIC (16) **Crazy Lixx** *Two Shots At Glory*, Frontiers, **Ash** *Race The Night*, Fierce Panda (23) **Slim Chance** *Live At Greystones*, The Last Music Co, **Medicine Head** *Heartwork*, Talking Elephant, **Crazy Horse** *Loose*, **Blood, Sweat & Tears** *Brand New Day* March (8) **Molly Hatchet** *Lightning Strikes Twice* (15) **Blue Murder** *Nothin' But Trouble*, **Giant** *Time To Burn* (22) **Quarterflash** *Take Another Picture*, Music On CD, ***Nightblaze***, Art Of Melody (29) **Chris Spedding** *Songs Without Words*, Esoteric, **Against Me!** *New Wave*, **Infectious Grooves** *The Plague That Makes Your Booty Move… It's The* April (5) **Robin Trower** *Take What You Need*, Music On CD.

Reggae/Soul+

Darrell M McNeill ***The Isley Brothers'*** *3+3* book, Bloomsbury, 2 May. ■ **Dadawah** *Peace & Love* 2CD, with 21-track *Fire Burning – Charmers In Dub*, Dr Bird, 15 March. ■ **Nina Simone** *Blackbird – The Colpix Recordings (1959-63)* 8CD, with *The Amazing, At Town Hall, Nina At Newport, Forbidden Fruit, Nina At The Village Gate, Sings Ellington, At Carnegie Hall, Folksy Nina*, 29 bonuses, Soulmusic, 29 March. ■ **Ben E King & The Drifters** *Five Classic Albums* 2CD, with *Spanish Harlem, Don't Play That Song, Sings For Soulful Lovers, Rockin' And Driftin', Save The Last Dance For Me*, Avid Pop, 26 January. Due: January (26) **Dread Zeppelin** *Deja Voodoo*, Cleopatra February (2) **John Ellison** *Some Kind Of Wonderful*, Music On CD (16) The Jones Girls' **Shirley Jones** *Reflections: In Loving Memory*, shirleyjonesgirl.com, **Dan Penn** *The Inside Track On Bobby Purify*, The Last Music Co.

Soundtracks

George Martin *Live And Let Die 50th* 2CD, with 27-track *Score Presentation*, 14-track *Original Soundtrack*, six bonuses, **John Barry** *Octopussy 40th* 2CD, with 28-track *Score Presentation*, nine bonuses, 11-track *Original Soundtrack*, one, La-La Land, 26 January. ■ Four unissued works by **James Horner** are due via Perseverance and a kickstarter.com campaign, including *The Dresser, The Hand* and *The Lady In Red*. Due: February (16) **John Legend** *The Legend Of* 20CD, Decca.

Spice for life

Spice Girls' 30th anniversary marked with a set of Royal Mail stamps, and much more

On 11 January, the Royal Mail issued 32 varieties of **Spice Girls** commemorative stamps and associated items, marking the group's 30 years since their formation in 1994. The merchandise includes a presentation pack of 10 different stamps, along with a sheet, mini-sheet, framed sheet, prestige/book, gold stamps, Brit Awards' fan sheet, Wembley fan sheet, stamp sets, prints, collector's sheet, fan mini-sheets, character pack mini-sheet, First Day Covers, First Day mini-sheets, envelope, souvenir, press sheet, and postcards.

See shop.royalmail.com.

Spice Girls: when five become 30

Boxing clever

One of the UK's longest-running record shops has undergone a major renovation, as *Steve Burniston* reports

"We've had an eventful couple of years since we were last featured in *RC*," says Paula Quinn of The Musical Box, Liverpool. The project involved renovating the whole building, which took the Quinns around 14 months. The result is stunning, as Paula outlines: "The shop is decorated with items that we've discovered in it during the work, including vintage song sheets, record-players, advertising signage and historical documents. We've decorated it with old Liverpool independent record shop sleeves, to preserve Liverpool's music history along with our own".

The Musical Box's archive is extraordinary, Paula noting that it includes the shop's old sales logs. These documents, many from the 60s, include sales details for **The Beatles** records around the time of their original releases. *RC* plans to cover these fascinating items in more depth in the future – watch this space. Talking of historic items, in Christmas 2021, the shop received a very special delivery: "We were gifted a 13/50-copy acetate of Happy Xmas (War Is Over) from **Yoko Ono** and **Sean Lennon**, to mark its 50th anniversary," Paula reveals. Two weeks later, a Christmas card arrived from Sean and Yoko.

The Musical Box, which opened in 1947, has appeared in a Liverpool-based special of TV's *Antiques Roadshow*, as well as *North West Tonight* and a Liverpool Eurovision special of *The One Show*, hosted by **Craig Charles** and The Real Thing's **Chris Amoo**. There have been notable visitors to the premises, too: "We've had a visit from **Elvis Costello** and **Diana Krall**, and we had a lovely time giving them a tour of the new shop floor," says Paula, proudly. All this is testament to a standout record shop and to the Quinn family's ongoing hard work and commitment to the cause for so many years. Long may they continue!

The Musical Box is at 457, West Derby Road, Tuebrook, Liverpool L6 4BL.

Liverpool's The Musical Box record shop, and co-owner Tony Quinn with a Christmas gift from Sean Lennon

Vintage

Buddy Holly *Words Of Love* photobook is due as a 500-copy *Deluxe Edition* signed by **The Who**, with unpublished photo, 7", 50-copy *Artluxe Edition* adding numbered, framed **Ronnie Wood** print, and nine-copy *Luthier Edition* with leather cover and guitar, with pre-orders via thebuddyhollybook.com. ■ Shane Brown ***Bobby Darin*** *The Ultimate Listener's Guide 50th Anniversary Edition* book, Shane Brown, 26 January. ■ Songs and recordings that enter the public domain in the US this year include **Cole Porter** Let's Do It (Let's Fall In Love); **The Threepenny Opera** Mack The Knife; **Walter Donaldson** Makin' Whoopee; **Bessie Smith** Pick Pocket Blues, Downhearted Blues; Mark Fisher *et al* When You're Smiling; **Ma Rainey** Sunshine Blues, Southern Blues; **Eddie Cantor** Yes! We Have No Bananas. ■ The **Elvis Presley** *Elvis Evolution* Augmented Reality/AI show with avatar, immersive effects, home movie footage and personal unpublished photos, is due in London in November. It includes an after-show restaurant/bar performance and is subsequently due in Las Vegas, Berlin and Tokyo. See elvis.layeredreality.com. Due: January (26) **The Fleetwoods** *1962*, **The Blue Diamonds** *The Dutch Everly Brothers*, **Susan Maughan** *Bobby's Girl*, **Stu Davis** *Red River Jamboree*, **Phil Flowers** *DC Rider*, **Karl Denver** *Marcheta, Mexicali Rose, Wimoweh And More*, **Varetta Dillard** *Easy, Easy Baby*, Jasmine February (16) **Dorothy Lamour & Co-stars** *The Paramount Years 1936-52* 2CD, Sepia (23) **Elvis Presley** *At 3:AM Sahara Tahoe, Lake Tahoe 1973* 2CD, Memphis Recording Service.

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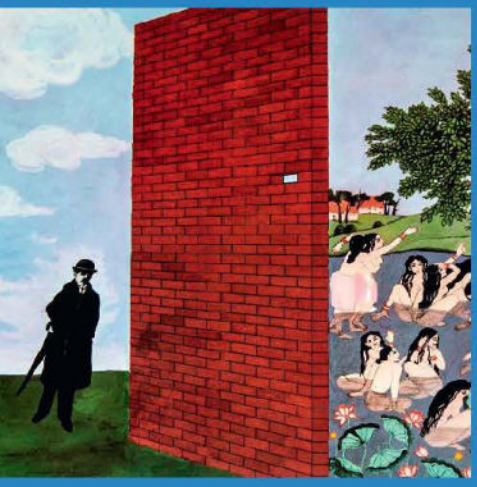
30th January



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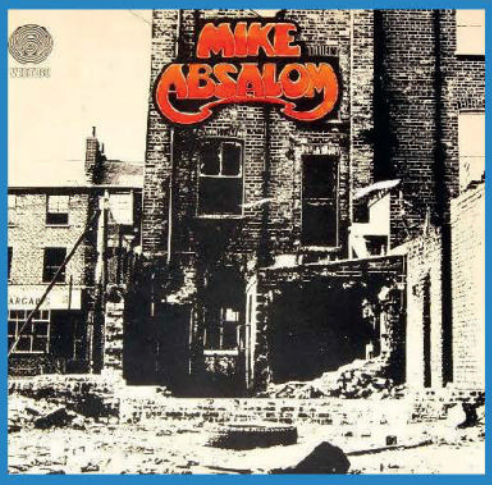

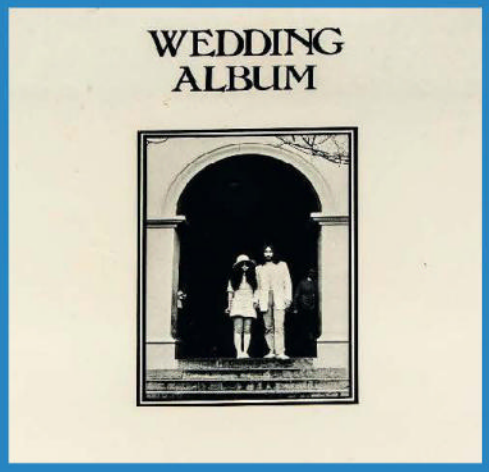

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The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

JANUARY (26) **Thunder** *Live At Islington* LP, CD, *Live At Leeds* 2LP, 2CD, earMUSIC; **Golden Earring** *The Hole* gold 180g LP, two bonuses, **Delta Goodrem** *Child Of The Universe* silver 180g LP, *Wings Of The Wild* smoke 180g LP, **Dustin O'Halloran/Volker Bertelmann** *Ammonite* blue 180g LP, **Volker Bertelmann/Raffael Seyfried** *The Dive* turquoise 180g LP, Music On Vinyl; **Jon Hassell** *The Surgeon Of The Nightsky* LP, Intuition; **Miles Davis** *Miles Ahead*, *A L'Olympia*, *Birth Of The Cool*, *Porgy & Bess*, *Kind Of Blue*, *Milestones*, *Ascenseur Pour L'Echafaud*, *Relaxin' With*, **Ben E King** *Don't Play That Song*, **Otis Redding** *Pain In My Heart*, **Bill Evans** *Live At The Village Vanguard*, **Charles Mingus** *The Black Star And The Sinner Lady*, **Cannonball Adderley** *Somethin' Else*, **John Coltrane** *My Favorite Things*, *Blue Train*, **Chet Baker** *It Could Happen To You*, **Art Blakey** *Moanin'* yellow LPs, Ermitage; **John Etheridge** *Blue Spirits Live* LP, Dyad; ***The Superfine Dandelion*** LP, Sundazed; **EMF** *The Beauty And The Chaos* LP, EMF; **Gil Scott-Heron** *Free Will* LP, Ace; **Jag Panzer** *Thane To The Throne* green 2LP, Atomic Fire; **Blue Cheer** *The 67 Sessions* white LP, Beatrocket; **Benny The Butcher** *Everybody Can't Go* LP, Def Jam; **Journey** *Greatest Hits* 180g 2LP, Columbia; **Keith Richards** *Vintage Vinos* coloured 2LP, BMG; ex-Bad Company's **Robert Hart** *Circus Life* green LP, CD, Escape; **Nurse With Wound** *Thunder Perfect Mind* picture disc 180g 3LP, 2CD, Infinite Fog; ex-Yes' **Peter Banks** *Two Sides Of* red LP, **Nektar** *Man In The Moon* white LP, Cleopatra; **Fela Kuti** *Excuse-O*, *Noise For Vendor Mouth*, *Why Black Men They Suffer*, *Kalakuta Show* coloured LPs, Knitting Factory; **Erasure** *The Neon Live* 3LP, Mute; **Mitch Ryder** *The Roof Is On Fire* 2LP, 2CD, Ruf; **Black Sabbath** *Sabbath Bloody Sabbath* smoke LP, **Stevie Nicks** *St Angel* red LP, *Trouble In Shangri-La* blue LP, Rhino; **Static-X** *Project Regeneration Vol 2* LP, CD, Otsego; **Xiu Xiu** *La Foret* orange LP, 5RC; **The Smithereens** *The Lost Album* gold LP, Sunset Blvd; **Kevin Coyne** *Underground* red LP, MiG; **Whitechapel** *Live In The Valley* LP, orange LP, CD, Metal Blade.

FEBRUARY (2) **The Rolling Stones** *Singles 1963-66* 18 x 7" box, with photos, postcards, poster, book, ABKCO; **Kula Shaker** *Natural Magick* LP, coloured LP, CD, cassette, Strange Folk; ***Bob Dylan*** LP, 12 bonuses, Hoodoo; **Eagles** *The Long Run* 45rpm 180g 2LP, Mobile Fidelity; **John Lee Hooker** *Tupelo Blues*, **Lonnie Johnson** *Blues & Ballads* LPs, two bonuses each, **BB King** *Singin' The Blues* 180g LP, three, **Slim Harpo** *Sings Raining In My Heart* 180g LP, eight, Blues Joint; **Blue Mitchell** *Down With It!* 180g LP, **Joe Lovano** *Trio Fascination* 180g 2LP, Blue Note; **Johnny Cash** *The Man In Black* clear 180g LP, **Fear** *The Record* pink 180g LP, **Dog Eat Dog** *All Boro Kings* smoke 180g LP, **Cactus** *One Way Or Another* gold 180g LP, Music On Vinyl; **David Crosby** *If I Could Only Remember My Name* 45rpm 180g 2LP, Atlantic; **PP Arnold** *Kafunta* LP, Charly; ***The Undertones*** LP, BMG; **Oscar Peterson** *West Side Story*, **Billie Holiday** *All Or Nothing At All* 180g LPs, Jazz Wax; **Antonio Carlos Jobim** *The Girl From Ipanema* LP, Jazz Samba; **Sonny Robbins** *Saxophone Colossus* blue 180g LP, one bonus, 20th Century Masterworks; **Bill Evans/Jim Hall** *Undercurrent* 180g LP, two bonuses, Sounds Good; **Eddie Henderson** *Witness To History* LP, Smoke Sessions; **Grateful Dead** *The Very Best Of* 180g 2LP, **Foreigner** *Records*, **The Doobie Brothers** *The Captain And Me*, **The Cars** *Greatest Hits* LPs, **Alice Cooper** *Classicks* coloured 180g LP, **Billy Cobham** *Spectrum*, ***Brownsville Station***, **America** *History*, **BT Express** *Do It 'Til You're Satisfied*, **The Jack Wilson Quartet** *Ramblin'*, **Gordon Lightfoot** *Sundown* coloured LPs, Friday; ***Franz Ferdinand*** orange LP, Domino; **Deodata** *Prelude* green 180g LP, Music On Vinyl; ***The Fray***, *How To Save A Life* LPs, Epic; **Phish** *Round Room* coloured 180g 2LP, Jemp; **Bobby Patterson** *My Thing Is Your Thing* LP, **Sun Ra** *A Fireside Chat With Lucifer* coloured LP, Modern Harmonic; **Link Wray** *Jack The Ripper (Mono)* coloured LP, Sundazed; **Medeski, Martin & Wood** *It's A Jungle In Here* LP, Real Gone; ***Coal Chamber*** orange LP, *Chamber Music* purple LP, Round Hill; **Nico** *Drama Of Exile* purple LP, Modern Harmonic; **Brigitte Bardot** *BB La Legende* magenta LP, **Louis Armstrong** *Vocal Duets* blue LP, **Johnny Cash** *With His Hot And Blue Guitar/Sings The Songs* white LP, **Dave Brubeck** *Best Of* turquoise 2LP, Vinyl Passion; **Nirvana** *The Story Of Simon Simopath* purple LP, Klimt; **Mariah Carey** *Music Box 30th Anniversary Expanded* 4LP, 15 bonuses, 10-track *Live At Proctor's Theater NY 1993*, Legacy; **Spiritbox** *Eternal* blue 180g LP, Rise; **Josh Ritter** *The Animals Years* coloured LP, *The Historical Conquests Of* coloured 2LP, Pytheas; **21st Century Schizoid Band** *Live In Japan* pink, blue 2LP, **The Lords Of The New Church** *Open Your Eyes* white, purple 2LP, **Nektar** *A Spoonful Of Time* blue, yellow 2LP, Cleopatra; **3** *Rocking The Ritz NYC 1988* 2LP, Rockbeat; **All Time Low** *Put Up Or Shut Up* LP, Hopeless; **Artimus Pyle Band** *Anthems* LP, BFD; **Ghostface Killah** *Killah Christmas* LP, Ruffnation; **King Gizzard & The Lizard Wizard** *Live In Chicago 23* coloured 8LP, RAS; ex-Wings' **Laurence Juber** *A Day In My Life* LP, Hologram; **Mel Brown** *Chicken Fat* LP, Jackpot **(9)** **Ozric Tentacles** *The Yum Yum Tree* LP, Kscope; ***Run DMC*** red LP, Sony; ***Elvis Presley*** picture disc 180g LP, Waxtime; **The American Analog Set** *New Drifters* coloured 5LP, with *The Fun Of Watching Fireworks*, *From Our Living Room To Yours*, *The Golden Band* LPs, *Nine Legend Road* 2LP, Numero; **Meat Puppets** *II* LP, Megaforce; **Weather Report** *Live In Tokyo* purple 180g 2LP, **Twenty 4 Seven** *I Wanna Show You* red 180g LP, Music On Vinyl; **The Hold Steady** *Stay Positive* 2LP, Vagrant; **Zara Larsson** *Venus* coloured LP, Epic; **Kenny Loggins** *Greatest Hits* coloured 180g 2LP, Friday; **The Dead South** *Chains & Stakes* LP, Six Shooter; **Joni Mitchell** *Live At The BBC 9 October 1970* LP, Ermitage; **Miranda Sex Garden** *Carnival Of Souls*, **Harvey Mandel** *Best Of* gold LPs, **Jim Croce** *Lost Time In A Bottle* purple 2LP, **Rick Derringer** *Rock'n'Roll Hoochie Koo*, **Linda Gail Lewis** *Early Sides 1963-73* LPs, ***Liquid Tension Experiment*** 2LP, **Prog Collective** *Worlds On Hold* 2LP, **Santana** *Soul Sacrifice* LP, **The Fuzztones** *Friends & Fiends* orange LP, Cleopatra; ***Violent Femmes*** *40th Anniversary Deluxe* 3LP/7" box, 24 bonuses, Craft **(16)** **Cat Stevens** *Matthew & Son* cream LP, Decca; **The Fall** *White Lightning* LP, Secret; **Matchbox 20** *Yourself Or Someone Like You* 2LP, Analogue; **Sarah McLachlan** *Fumbling Towards Ecstasy* LP, Legacy; **Muddy Waters/Johnny Winter/James Cotton** *Breakin' It Up, Breakin' It Down* coloured 180g 2LP, **Dionne Warwick** *The Dionne Warwick Collection* blue 180g 2LP, **Thin Lizzy** *Live & Dangerous* orange 2LP, Friday; **Dizzee Rascal** *Don't Take It Personal* LP, Universal; **Run DMC** *Down With The King* clear, red 2LPs, Sony; **Hans Zimmer** *True Romance* splatter LP, Wargod; **Sun Ra** *Outer Spaceways Incorporated* gold LP, **Skip James** *The Complete 1931 Sessions* blue LP, ORG; **White Lion** *Mane Attraction* silver 180g LP, *Big Game* 180g LP, **Miles Davis** *Sorcerer* clear 180g LP, **ABC** *Skyscraping* blue 180g LP, **Death In Vegas** *Dead Elvis* yellow 180g LP, **Ken Boothe** *Everything I Own* gold 180g LP, Music On Vinyl; **Bela Fleck** *Rhapsody In Blue* LP, Bela Fleck; **Vicious Rumors** *Digital Dictator* LP, Napalm; **Albert King** *New Orleans Heat*, **John Lee Hooker** *I Feel Good!* coloured LPs **(23)** **Sam & Dave** *The Best Of* coloured 180g LP, ***Sparks*** blue LP, *A Woofer In Tweeter's Clothing* purple LP, Friday; **Michael Bloomfield/Al Kooper** *Live Adventures Of*, **Desmond Dekker** *Double Dekker Gold* 180g 2LPs, **The Ting Tings** *We Started Nothing* 180g LP, Music On Vinyl; **BTS** *Love Yourself: Tear* coloured LP, Big Hit; **The Cult** *Dreamtime* LP, Beggars Banquet; **Rural Tapes** *Contact* LP, clear LP,

Nurse With Wound 300-copy 3LP package

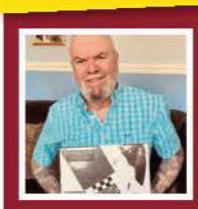
MY PRECIOUS

Laura Misch on Merope's *Salos*

"*Salos* is enchanted. It feels like time drifting. It can make a London commute a cinematic quest. It's composed around old Lithuanian folk songs, with Indrė Jurgelevičiūtė's voice and the 24-strong Vilnius chamber choir. Oi Toli would be transcendental live, but bathing in the record's reverberating chants suffices".

Laura Misch* Sample The Sky *is on One Little Independent.

MY PRECIOUS



Garry Bushell on the soundtrack to *Dance Craze*

"The soundtrack of the film of the tour of the phenomenon that was 2-Tone. I caught the first ever gig that The Specials played, four hours after changing their name from The Coventry Automatics. Summer 1978, my first week at *Sounds*. They were opening for my then-favourite band, The Clash, at Aylesbury Friars, on their *Out On Parole* tour. They went from sweaty London dives like the Nashville and Hope & Anchor, to having two Top 10 singles and their own 2-Tone label. I covered the hugely exciting 2-Tone tours in 1980, filmed for the *Dance Craze* documentary movie of 1981. The 15-song soundtrack was remastered and reissued last year as an expanded 3LP, and I wrote the accompanying magazine. The original bands inspired the third wave of ska and ska-punk, and the music lives on."

Garry Bushell's* Sounds Of Glory 3: The Prog Rock Years book *is due at Easter and his* Bad Apple *book follows in September. See garry-bushell.co.uk.

The Rolling Stones *Singles Vol 1* box set

Smuggler; **Steps** *One* magenta, blue picture disc LPs, *Spectacular* yellow, green, picture disc LPs, *Buzz* violet, blue, picture disc LPs, Demon; **Stan Getz/Bill Evans** *Previously Unreleased Recordings* 180g LP, Verve; ***Red Dirt*** red 2LP, Morgan Blue Town; **Congo Natty** *Jungle Revolution* yellow, green 2LP, Big Dada; **Current 93** *In Menstrual Night* picture disc LP, House Of Mythology; **MGMT** *Loss Of Life* LP, Mom & Pop; **Jerry Douglas** *Traveler* LP, Dualtone; **The Dead Weather** *Sea Of Cowards* 180g LP, *Hore Hound* 180g 2LP, **The Raconteurs** *Broken Boy Soldiers* 180g LP, *Consolers Of The Lonely* 180g 2LP, Legacy; **Post Malone** *The Diamond Collection* silver 2LP, Republic; **Neil Young** *Dume* 2LP, Reprise; **Amaranthe** *The Catalyst* green LP, Nuclear Blast; **Azymuth** *Live At Copacabana Palace* turquoise LP, LMLR; **Bad Brains** *Omega Sessions* LP, coloured LP, ORG; **Eddie Money** *Take Me Home Tonight* LP, **Humble Pie** *I Need A Friend In My Life* 2LP, **Pat Travers** *Blues On Fire* red LP, Cleopatra; **Enuff Z'Nuff** *1985* LP, Deadline; **Fucked Up** *The Chemistry Of Common Life* orange 2LP, Matador; Dead Kennedys' **Jello Biafra** *Last Scream Of The Missing Neighbours* LP, Alternative Tentacles; **Kylie Minogue** *Body Language* red LP, Rhino; **Lee 'Scratch' Perry/Bobby Riddim** *Destiny* LP, Diggers Factory; **Philip Sayce** *The Wolves Are Coming* LP, Forty Below; **Procol Harum** *Shine On Brightly* LP, Esoteric; **Sass Jordan** *Tell Somebody* LP, Aquarius; **The Black Dahlia Murder** *Miasma, Nocturnal, Unhallowed* coloured LPs, **King Diamond** *Masquerade Of Madness* LP, Metal Blade; **The Doobie Brothers** *Takin' It To The Streets* LP, **Twisted Sister** *Under The Blade* silver 2LP, ***Winger*** clear LP, Friday; **The Trashmen** *The Best Of* LP, Sundazed; **TV On The Radio** *Dear Science* white LP, Touch & Go; **Zac Brown Band** *From The Road Vol 1* blue 2LP, Fugitive; **Can** *Live In Paris 1973* 2LP, 2CD, Mute.

MARCH (1) Julian Lage *Speak To Me* LP, with bonus, CD, Blue Note; **Firewind** *Stand United* brown LP, LP, AFM; Iron Maiden's **Bruce Dickinson** *The Mandrake Project* 180g 2LP, CD, CD/book, Z2 Comics; **Kix** *Blow My Fuse* red, gold, blue LPs, **The Allman Brothers Band** *An Evening With* coloured 2LP/poster, Friday; **Thundercat** *Apocalypse 10th Anniversary* red LP, two unissued, Ninja Tune; **John Coltrane** *Giant Steps* 45rpm 180g 2LP, Atlantic; **The Who** *Live At Shea Stadium 1982* 3LP, Mercury; **Barry White** *The Greatest Soulman* 2LP, Wagram; **Big Big Train** *The Likes Of Us* 2LP, InsideOut; **Billy Cobham** *Compass Point* gold 2LP, ex-Great White's **Jack Russell** *Shelter Me* blue LP, Cleopatra; **Gojira** *The Link* LP, Listenable; **King Gizzard & The Lizard Wizard** *Bonnaroo 22* 2LP, ORG; ex-Leaves' Eyes **Liv Kristine** *Deus Ex Machina* LP, Allegro; **Melanie** *People In The Front Row* orange LP, Easy Action; **Ministry** *Hopiumforthemasses* green LP, Nuclear Blast; **Queen Latifah** *Ladies First* LP, Tommy Boy; **Kaiser Chiefs** *Easy Eighth Album* LP, CD, Kaiser Chiefs **(8)** ex-Sonic Youth's **Kim Gordon** *The Collective* LP, CD, Matador; **Sonata Arctica** *Clear Cold Blue* marble, blue 2LP with two bonuses, CD, Atomic Fire; **Widespread Panic** *Dirty Side Down* coloured 2LP, Widespread; **Dion** *Girl Friends* 180g 2LP, KTBA; **Kirsty MacColl** *Kite, Electric Landlady* 45rpm 180g LPs, Demon; **Sun Ra Quartet** *The Mystery Of Being* 3LP, Klimt; ***America*** turquoise LP, Friday **(15) John Lurie** *Painting With John* 180g 2LP, Strange & Beautiful; ex-White Lion's **Mike Tramp** *Mand Af En Tid* LP, CD, Target; **Chet Baker** *Round Midnight* LP, Diggers Factory; **DragonForce** *Warp Speed Warriors* LP, Napalm **(22) It Bites FD** *Return To Natural* LP, CD, francisdunnery.com; **GGFH** *Disease* red LP, Peaceville; **Debbie Gibson** *Electric Youth* gold LP, ***Montrose*** clear, gold LPs, **Seals & Croft** *Greatest* gold LP, Friday; **Leaves' Eyes** *Myths Of Fate* LP, AFM; **The Staves** *All Now* LP, Nonesuch **(29) SUM 41** *Heaven :X: Hell* splatter, coloured 2LPs, 2CD, Rise; **Rage** *Afterlifelines* 2LP, coloured 2LP, 2CD, box set, SPV; **Mario Lalli & The Rubber Snake Charmers** *Folklore From Other Desert Cities* LP, CD, Heavy Psych Sounds; **The High Llamas** *Hey Panda* LP, CD, Drag City; **Ruth Brown** *Rock And Roll* LP, Mobile Fidelity; **Van Der Graaf Generator** *Live* 2LP, 2CD, *Still Life* LP, Esoteric; **Bob Marley** *Trenchtown Rock* yellow LP, LMLR; ***Plain White T's*** white LP, Fearless; **Shalamar** *Circumstantial Evidence* LP, Unidisc; **Sheryl Crow** *Evolution* coloured LP, Big Machine.

APRIL (5) Cock Sparrer *Hand On Heart* LP, splatter, picture disc LPs, CD, cassette, Cherry Red; **Judie Tzuke** *Jude The Unsinkable* LP, CD, Big Moon; **Five Finger Death Punch** *Carry Case* 4LP, Better Noise; **Ladysmith Black Mambazo** *Best Of* LP, Shanachie; ex-One Direction's **Niall Horan** *The Show: The Encore* gold, red 2LP, Capitol **(12) The Cult** *Under The Midnight Sun/Southern Death Cult* 2LP, Round Hill **(19) Belinda Carlisle** *Real* 45rpm 180g LP, Demon **(26) Kathryn Williams & Withered Hand** *Willson Williams* LP, One Little Independent **JUNE (15) Archie Shepp** *The House I Live In* LP, Steeplechase.

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

Middle Kids *Faith Crisis Pt 1* (Lucky Number LUCKY 169 LP X, LP, 2024)
Australian band Middle Kids are unleashing another solid indie pop collection in the form of this, their third studio album. Three years on from their feted *Today We're The Greatest* LP, this is a record full of emotional sucker punches and defiant euphoria. As well as a limited edition transparent yellow vinyl colourway, there are 1,000 copies of a cloudy blue and yellow version being pressed, accompanied by a signed postcard, exclusive to independent record shops.

Solar Eyes *Solar Eyes* (Fierce Panda NONG 140 LP, LP, 2024)
The self-styled 'Spaghetti Western Psych' of Glenn Smyth and Sebastian Maynard Francis has been turning heads for a while, with the Birmingham-based duo now ready to unveil their self-titled debut full-length, via the inimitable Fierce Panda. Fan favourite Alcatraz and latest single Let's Run Away set the tone for a mind-bending maelstrom; an intense road-trip record like no other. It's available to pre-order on cyan blue vinyl, limited to just 300 copies.

Pissed Jeans *Half Divorced* (Sub Pop SP 1599 X, LP, 2024)
The Pennsylvania-based stalwarts of the Sub Pop roster have announced their first new album in seven years, and it's a corker. The band's trademark humour and anger are still very much there in the mix, with frontman Matt Korvette sounding as imperious as ever. There's a 'Spotify Green' loser edition of the vinyl to buy from the Sub Pop Mega Mart, alongside a Rough Trade exclusive magenta version, limited to 495 copies.
Charlie Ashcroft

Can live double-album

The gothic splendour of the John Rylands Library, Manchester, home to the Delia Derbyshire archive collection

RADIO TIMES

BBC Radiophonic Workshop pioneer **Delia Derbyshire**'s archive is in the custodianship of a prestige Manchester archive. **Steve Burniston** visited in his tardis

What's the best way to curate someone's artistic and personal history? Take a look at the John Rylands Research Institute & Library, Manchester, for an exemplar. Based in a stunning neo-Gothic building, one of the institution's many Special Collections is a substantial archive of Delia Derbyshire's life and work.

Born in Coventry, in 1937, she was an innovative composer of electronic music who worked at the BBC Radiophonic Workshop in the 60s and 70s, and created numerous works for theatre, film, festivals and more. While she's best-known for her memorable electronic realisation of Ron Grainer's *Doctor Who* theme, that's just a part of her huge, illustrious portfolio.

Jessica Smith is the curator responsible for the Lirbary's literary, performing arts and visual arts archive, encompassing the Derbyshire collection. She reflects that, "Derbyshire was a pioneer of her field, at the forefront of the birth of electronic music in Britain, and the techniques that she conceived continue to be studied and replicated by musicians. She's an inspiration to young women in terms of what can be achieved in the world of electronic music and composition."

Derbyshire's long-term partner, Clive Blackburn, compiled the archive's core collection of material after her death in 2001. This included working papers and tape reels. In 2007, the University Of Manchester, partnering with the NOVARS Research Centre, acquired her papers on permanent loan from the Derbyshire Estate and Mark Ayres, their former custodian. The material includes 267 tapes, mainly 10.5" reels, relating to some BBC productions, but primarily her freelance work. Featured projects include Peter Hall's 1967 RSC production of *Macbeth* and Ron Grainer's 1966 musical, *On The Level*. Further donations have been made to the archive, including from Blackburn, as well as Derbyshire's close friends and collaborators, such as Brian Hodgson.

Accessing the archive's listings online is straightforward. All the items are individually numbered, with sub-sections revealing further explanatory detail. However, if visitors want to access archive items on-site, they need to follow an application process. Once this is complete, visitors can request an appointment to examine chosen items at the Library reading room. Users should note that the collection is subject to copyright restrictions.

The largest part of the ephemera collection relates to the BBC

We'll get to the sound recordings later but, firstly, let's consider the collection's documents. Overall, it's an incredible array of material. The largest part of the ephemera collection comprises project files relating to work that Derbyshire did with the BBC Radiophonic Workshop, and as a freelance composer. There are scores, correspondence, press cuttings, programmes and books, as well as a separate collection relating to her childhood, including school notebooks and drawings.

I chose three paper items to peruse on-site. Though they're only a miniscule selection from an enormous trove, they afford an illuminating indication of the collection's depth, diversity and importance. The first item was the file for *Closed Planet*, containing various recording details. Rather nicely, some of these compelling snippets were written on the back of notifications for events at the BBC Club in London's Chandos Street, and a letter from the Club's tennis section. The notes include remarks about loud bass distortion and echoes.

Similarly, the file entitled *An Electric Storm* has an intriguing selection, including musical scores, and excerpts of poems, along with various notes, though, the Library's website says that these are not all in Derbyshire's handwriting. There's a marvellous letter to Derbyshire from the BBC's Albert Chatterley – signed, 'Jack' – from January 1968, congratulating her on a performance at London's Queen Elizabeth Hall. Delightfully, among some handwritten scribbles at the bottom of the letter, there's mention of Jimi Hendrix.

The third item may seem less obvious, but I was fascinated by its presence. Why would the archive hold a copy of *Tatler* magazine from May 1965? I soon found out. Inside is an article entitled 'The Climate For Experiment' that includes a feature on the BBC Radiophonic Workshop. There's a picture of some of the team, including Derbyshire, Hodgson, and Workshop head, Desmond Briscoe. It's a well-written piece, observing that the Workshop handled around 200 commitments during 1964.

So, what about the archive's sound recordings? Well, they're incredible, revealing the creative heart and soul of an extraordinary artist. David Butler, Senior Lecturer in Drama & Film Studies at the University Of Manchester, has been extensively involved with the archive over the years. "The initial plan had been to store Delia's archive in the University's new electroacoustic music facility," Butler recalls. "Instead, the archive was moved to the John Rylands Library, in 2011, where it could be stored in appropriate conditions".

Accessing digital copies of the recordings must be done via one of the Library's laptops. This was

Above, left: Delia Derbyshire at the BBC Radiophonic Workshop. Right: inside the John Rylands Library research centre

quickly arranged by the staff. Helped by an invaluable draft index compiled by University Of Nevada academic, Louis Niebur, I was able to listen to several recordings. Memorable moments included versions of Derbyshire's haunting, classic Delian Mode, and an incredible 18 minutes' worth of Moogies Bloogies, the recording that she made with Anthony Newley. Another remarkable item was something seemingly being prepared to promote John Peel's *Top Gear* programme. Here you can hear soaring sounds blending with Peel's voice, which is subject to some dazzling effects. *On The Level's* excerpts are another stunning composite of sounds, combining mysterious atmospherics. The recordings for *Raven & Dove* reveal unsettling, dissonant soundscapes, including croaking, screeching, some chunky bass notes, and various creature-like noises. *Lowell Tape 1's* spectral moments include droning and irregular pulsating sounds. All the recordings that I heard offer a thrilling insight into Derbyshire's creative processes.

How did the Library set about digitising these recordings, you may ask? The digitisation was undertaken by Messrs Butler and Niebur, who was then a visiting Research Fellow to Manchester. Butler explains the process: "The digitisation of the sound recordings in the core collection [267 tapes, primarily 10.5" reels, as well as 7" and smaller reels] was planned in consultation with Mark Ayres, who has extensive experience and expertise in producing and overseeing the restoration and remastering of archive audio, and the recordings of the Radiophonic Workshop in particular, as well as our own specialist sound technician, Simon Smith [now at the University Of Birmingham's electroacoustic studios]. The work was carried out using a Studer A80 reel-to-reel tape machine, donated by BBC Manchester, plus Apogee Mini-Me and Pro Tools. No remastering or enhancement of the sound recordings was done at this stage. The instruction was to make a straightforward transfer of the recordings as they were."

Unsurprisingly, along the way, there were important decisions to be made. "In some instances," Butler continues, "it wasn't clear what the correct playback speed was for a small number of tapes, and so these were transferred at both 15 ips and 7.5 ips, in order to make sure that the correct speed was captured – often the clue to the correct speed came from the voice of Delia or Brian Hodgson introducing the next band on a tape!"

Technology was used to uncover some incredible details, as Butler outlines: "Pro Tools was used for certain recordings in reverse, for example, one of the reels is a recording of Yusef Lateef's *Eastern Sounds* from 1961, but it also contains, 'buried' in reverse on the right channel, an extended interview in which HAL Craig discusses the first two *Inventions For Radio* (*The Dreams* and *Amor Dei*, from 1964) with dramatist, Barry Bermange, who created the Inventions in collaboration with Delia. Pro Tools was used to isolate and reverse the interview recording, and that's provided us with a crucial document in which the co-creator of the *Inventions* can be heard discussing the process of making these groundbreaking works, including Delia's evocative music, at the time of their release".

An archive such as this makes it difficult to pick a favourite from its abundance of riches. Jessica Smith suggests that the audio material is the best representation of Derbyshire's work, though she mentions a child's gas mask from Derbyshire's childhood as a particularly poignant piece. Butler stresses the splendid range of what he terms the archive's sonic jigsaw puzzle, such as the make-up tape for Blue Veils And Golden Sands and the *Amor Dei* recordings.

Derbyshire's reputation and influence have grown over recent years. Thankfully, some of her work has been made generally available, such as Silva Screen's 2019 reissue of the *BBC Radiophonic Music* album, including The Delian Mode and Blue Veils And Golden Sands, along with many classic Workshop compositions. In 2014, the Trunk label issued the startling Derbyshire/Newley creation, Moogies Bloogies. Jonny Trunk describes her as a "pioneering woman at the forefront of early British tape manipulation with limited resources," citing Moogies Bloogies as a particular favourite.

In another notable project, Caroline Catz wrote, directed and acted in an excellent film based around Derbyshire's life. Released in 2020, *Delia Derbyshire: The Myths And The Legendary Tapes* received high praise, not least in a five-star *RC* review, Oregano Rathbone highlighting how Catz's remarkable feature had the "same sense of infinite space and infinite possibilities that Derbyshire's work expressed". The film's evocative soundtrack album by ex-Throbbing Gristle's Cosey Fanni Tutti was exceptionally well-executed and, like the film, is a valuable part of the wider Derbyshire story.

Smith avers that the archive continues to support and inspire diverse artists and musicians: "The archive is used annually to inspire pieces commissioned and debuted at the celebration of *Delia Derbyshire Day*, and is used as part of teaching sessions, collection encounters, and the exhibitions programme of the Library." There's something satisfying about seeing an innovative, gifted artist like Derbyshire receive richly deserved recognition and curation. Over 20 years after her death, Derbyshire's groundbreaking work remains immensely significant and inspiring. Her archive is a fitting tribute to her remarkable artistry and life.

Tardis-like, the gothic location for Delia Derbyshire's papers and recordings

With thanks to Jessica Smith and the staff at the John Rylands Research Institute & Library, and to David Butler, Caroline Catz and Jonny Trunk.

The Delia Derbyshire collection can be accessed via the John Rylands Library, Deansgate, Manchester. See library.manchester.ac.uk.

Credit: (Delia Derbyshire) BBC. Copyright of the University Of Manchester.

The Collector

This month: musician
Alex From Tokyo

East meets West: Alex Prat with some of his collection

Paris-born, Tokyo-raised, Berlin-based French DJ, music producer, sound designer and label owner Alex Prat's father was a music enthusiastic and huge fan of blues and rock. "He used to take me with him every weekend to record stores growing up in Tokyo," he recalls. "I started buying mostly hip-hop and dance music-related records on a regular basis when I was a teenager in the late 80s with some friends, just when I started to DJ at international school dance parties and to get into the underground club scene in Tokyo. The city had amazing record stores importing the latest records from all around the world. For more than 30 years, I have been buying all sorts of records for my own listening pleasure to play at home and for my work as a DJ. "My style as a DJ," he explains, "would be 'happy, funky, eclectic, positive music' to make you groove and have a good time."

Alex still likes to buy most of his music, visiting record stores around the world during his travels as a DJ. "I have a great family of music lovers around me who always keep me inspired," he says. "I also have a nice sound system DJ set-up at home with a UREI 1620 mixer, a pair of Klipsch Cornwall speakers and a Macintosh amp where I can enjoy and play those great records!"

What do you collect, and why?
I buy records I love for my own listening pleasure and for my work as a DJ. Music is my passion and also my job. I always love what I play as a DJ. I love to share the music I like. I enjoy playing records on a nice music set-up and sound system. A big part of my collection consists of 12" singles. But over the years I have been buying more and more albums and lately a lot of great reissued albums. It is an endless exciting adventure: there is so much to hear, leading you to new discoveries. I travel regularly and I love to discover new music and buy records from the places I go. I also get lots of new records from people I know. I spent more than half of my life in Japan: I am very connected with the country and I grew up listening naturally to a lot of Japanese music, so I have a good amount of it. Now that I am in Paris, I am learning about French and world music. This is how I like to collect music. I feel my record collection is somehow a representation of my identity and my music life.

How big is your collection?
The last time I tried to estimate my collection, in my music room in Berlin, I rounded it up to around 10,000 records, all genres. I am ready to let go of some of them when I move back my collection to Paris sometime soon. I miss my whole collection, but I do enjoy the very tightly edited selection of my collection I have right now at home in Paris.

What do you think it is worth?
I don't think about my collection in terms of price. It is so personal and priceless! It is worth more than 30 years of life experience.

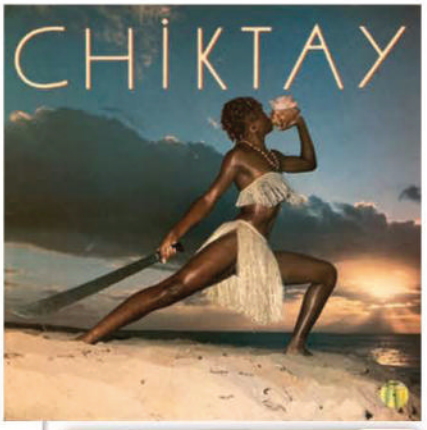
How and where do you store it?
I moved a few months ago to Paris from Berlin. Until I find a space in Paris for my music set-up and my records, most of my records are still in Berlin in a studio space I share with some good friends. When I moved, I selected from my collection 12 boxes of records – some of my favourites I have been listening to regularly – for my apartment and my new life in Paris. I have some beautiful wooden record shelves I got made when I lived in New York 15 years ago; I have my turntable and my mixer on top. I have three boxes of Japanese music, two boxes of disco, funk, African and world music, new wave, proto-house 12"s, one box of house and techno, one box of jazz, soul and funk, one box of early electronic music, krautrock, synth-pop, world music and ambient LPs, two boxes of re-issued 12" and recent 12"s, one box of 10"s and two boxes of re-issued LPs from across the board.

"THE LAST TIME I ESTIMATED, I ROUNDED IT UP TO 10,000 RECORDS"

What's the rarest/most unusual/most valuable item you have?
My most unusual rarity is a limited edition 7" flexi-disc of this amazing uptempo synth-pop track, Elaborate Dummy, released in 1985 by the Japanese synth-pop darkwave band Portray Heads on the very small independent label, Kageroh Records, from Kobe [now defunct]. Predominantly unknown except among die-hard collectors, Portray Heads has proven to be one of the best-kept secrets of the Japanese electronic underground. As the band was based in the conservative and isolated city of Matsuyama, the capital of Shikoku Island, Portray Heads rarely had the opportunity to perform live and eventually disbanded, with their two releases quietly becoming collector's items. I love the gothic jacket artwork of the 7"!

The deep house musician, and my music hero, Larry Heard from Fingers Inc, signed my copy of his first album, *Another Side*, in Tokyo in the late 90s – it's one of my most treasured records. I also have a very limited Japan-only CD soundtrack by my other musical hero, Ryuichi Sakamoto, produced for a special environmental project called More Trees, led by the fashion brand Louis Vuitton that he [Sakamoto] was also signed to.

What elusive gem are you still looking for?
There is this one amazing Japanese synth-



Chiktay – *Chiktay*
(Bambou LPB 016, LP, Guadeloupe, 1985)
Estimated market value: **£20**

Fingers Inc. – *Another Side* (signed copy)
(Jack Trax FING 1, 2LP, UK, 1988)
Estimated market value: **£40**

Gabor Szabo – *Belsta River*
(Four Leaf Clover, K 18 P 9404, LP, reissue, Japan, 1985) Estimated market value: **£30**

James Walsh Gypsy Band – *James Walsh Gypsy Band* (RCA AFL 1 2914, LP, US, 1978)
Estimated market value: **£20**

pop/experimental/minimal wave electronic compilation from this very obscure Japanese label called Soft – *Various: Soft Selection 84* – featuring very obscure Japanese bands (besides Picky Picnic) that I have been trying to find for quite some time. The rarity of this LP totally matches its astounding quality. Each track is a wonderful minimal synth gem. Pearl by Classic Pearl is my favourite piece, followed by the opening Chinese-sounding track Morning In China by Clasick, and the lovely pop song, Do We All Need Love by Name. The Soft label was part of the Japanese independent record company Kojima Rokuon, which started in 1974 the label ALM Records, releasing free jazz, contemporary classical music, and experimental music. Every week, I discover – fall in love with – some obscure music from Japan.

"EVERY WEEK I FALL IN LOVE WITH SOME OBSCURE MUSIC FROM JAPAN"

What's given you the biggest thrill?
I've been very moved lately by seeing, in person, on the walls of some of my favourite record stores in the world, the double-vinyl LP of my new compilation, *Japan Vibrations Vol.1*, that I released on my label, World Famous – it is so exciting! This project has been such a labour of love. For the first volume, I started with my DJ roots in Japan, focusing on Japanese electronic dance music from the mid-80s to the mid-90s. I have been working on this project for a few years now and it gives me such a thrill to share it with the world.

How do you track stuff down?
I keep my antennas up all the time. Thanks to great music friends from around the world, some of them record dealers, I am able to track down songs and records I have been singing in my head for years. I keep a want list that I try to update regularly. Listening to DJs in clubs and on the radio is always very inspiring. It is definitely easier today, thanks to the internet, to track down and discover stuff. Discogs is a great marketplace when you are looking for something very specific. Still one of the best ways to discover old and new music is in some of my favourite record stores around the world, through recommendations.

What's your favourite record shop?
Paris has a lot of great specialised record stores. Now that I am based in Paris, my favourite record store that I go to on a regular basis is the very good, specialist second-hand record store, Heartbeat Vinyl, run by Melik, which has been open for more than 10 years. He named the store after one of his favourite records: Heartbeat by War. Melik offers a very well-curated selection of all genres, from soul, jazz, funk, disco and boogie, to house and techno classics and rock – he even has an extensive Japanese section. Most off his stock is original pressings in great condition, only available in the shop – no online-selling. It's a 'dangerous' record store – I always find a lot of great things there!

How often do you listen to the stuff in your collection?
I love digging through my own record collection. I've moved three times internationally – moving is a good opportunity to edit your collection. It's a good, therapeutic exercise. You end up rediscovering and even *discovering* some great jams that you didn't know you have. As soon as I have a bit of free time, once a week, I try to pull out a few records to check them out.

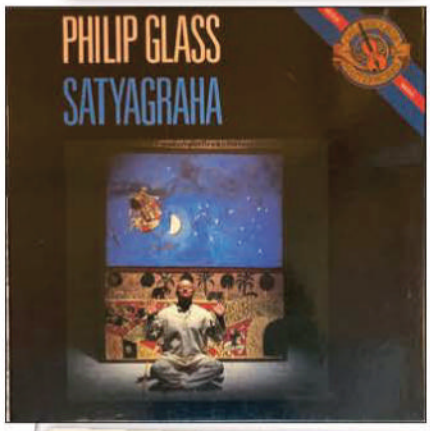
Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
I have, of course, bought a record for its sleeve alone. The artwork is very important. I have also discovered a lot of great records with not-so-great artwork! I make sure I get to listen to the record first. Here is a great selection of artists and records that I have been playing regularly over the past few months, and that happen to all have great artwork, mostly with great colourful animations: Supermax, Haruomi Hosono's *Nokto De La Galaksia Fervojo*, albums by Manfredo Fest, Zazou Bikaye and James Walsh… I collect a lot of YMO-related records: I really love that amazing black-and-white picture of Ryuichi Sakamoto playing the piano taken by the photographer Kaoru Ijima on the jacket cover of one of my favourite albums of all-time, *Ongaku Zukan.*

How will you eventually dispose of your collection?
My daughters are already loving listening and dancing to music with me. I'm also at a point where I want to shrink my collection and let go of some of my DJ-oriented club records that I am not very attached to anymore and would like to hand over to a new generation of DJs.

What's your all-time favourite record, regardless of value or rarity?
The record – the piece of music – that had the biggest impact on me, the soundtrack of my life, is the sublime minimalistic hour-long electronic masterpiece *E2-E4* by the Berlin musician and composer Manuel Göttsching. I'm a big fan – he's one of the most influential guitarists in all of 'kosmiche musik'! With more than 10 reissue and repress editions, it's a very important record in the development of house and techno, an electronic music landmark.

Alex From Tokyo Presents Japan Vibrations Vol.1 *is on World Famous.*

Manfredo Fest – *Manifestations*
(Tabu JZ 35636, LP, US, 1979)
Estimated market value: **£25**



Philip Glass– *Satyagraha*
(CBS Masterworks I 3 M 39672, 3LP, Europe, 1985)
Estimated market value: **£40**

Supermax – *Supermax*
(Voyage V 444, LP, US, 1978)
Estimated market value: **£20**

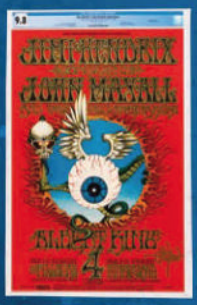
YMO – *Neue Tanz*
(Great Tracks MHJL 49 50, 2LP, Japan, 2018)
Estimated market value: **£50**

MUSIC MEMORABILIA & CONCERT POSTERS

Accepting Consignments

Buddy Holly & the Crickets 1959 Historic "Winter Dance Party" Concert Poster

Sold for $250,000



BG-105 Jimi Hendrix 1968 "Flying Eyeball" Concert Poster Signed by Rick Griffin, Graded 9.8

Sold for $175,000

The Beatles 1966 Shea Stadium NY Concert Poster, Newly Found Unrestored Condition

Sold for $275,000

FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded 9.6

Sold for $137,500

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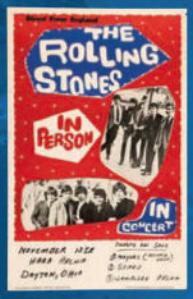

The Rolling Stones 1964 Second-Tour U.S. Concert Poster, Dayton, OH

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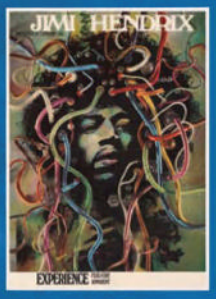

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Sold for $4,500

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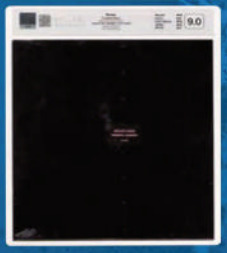
Sold for $6,875

Miles Davis at Tanglewood Music Festival 1970 Gelatin Silver 20" x 16" Print by David Gahr.

Sold for $3,125

Kenny Dorham *Afro-Cuban* True First Pressing Mono LP (Blue Note, BLP 1535).

Sold for $2,875



Prince *The Black Album* Rare Sealed First Pressing LP with Sticker Slabbed and Graded 9.0 (Warner Bros., 9 25677-1).

Sold for $25,000

INQUIRIES:

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Pete Howard *Concert Posters* | **214.409.1756** | **PeteH@HA.com**
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VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

TROY WEIGHT IN GOLD

I was, and remain, a huge Beatles fan – so much so that back in the 60s and up to 1970 I literally bought each and every Fab Four record as it came out. My enthusiasm even extended to the acts that the boys signed to their Apple label. This included the Doris Troy singles Ain't That Cute in a picture sleeve, the follow-up Jacob's Ladder, and the LP *Doris Troy*. When going through my singles the other day I discovered that I had another by Doris Troy – I'll Do Anything (He Wants Me To Do)/But I Love Him – on the Cameo Parkway label. I must have bought it in my Apple-inspired enthusiasm for Troy some time in 1970 or 1971. I read that it is worth money. Is that the case and, if so, why?

Keith Manning via email

Doris Troy's original name was Doris Higginsen, though she later took on her grandmother's surname to become Doris Payne. As to how she got into music, in an interview with Record Mirror *in 1965 she said: "When I was just a kid of 17, I used to work at the Apollo Theatre in New York City. This was a sort of Mecca for the coloured artists. It seemed to me to be a good idea to have a go at a singing career… and sure enough I was headlining bills at the same theatre some seven years later. That gave me a real kick. But in between I knocked myself out working in a dry cleaning shop, and singing jazz stuff with a group called the Halos."*

Crucially, as well as singing, Payne was a songwriter and in 1959 co-wrote Dee Clark's How About That, which got to No 33 on the Billboard Hot 100. Payne made her recording debut with Foolish Decision/You Better Mind on the fantastically-named Shirley label in 1960 (101, US, £60). Another record issued in her name the same year, I Want To Be Loved (But Only By You)/What A Wonderful Lover (Everest 912397, US, £10), was reviewed Stateside, with the Payne-penned B-side described as having a "nice sounding melodic line".

Though she sang in clubs as Doris Payne and would continue to compose under that name, in early 1963 she felt a name change was in order. "We figured when we got into the rock'n'roll field that I should have a change. Boy, we spent hours looking for a hip sort of name. Just sat around the office. Then somebody comes up with the idea that he's gonna make me as big and well known as Helen Of Troy! How about that! So, I said: "OK, that's it. Just call me Doris Troy."

Troy hit pay-dirt with her first single, originally recorded as a demo but rush-released by Atlantic, Just One Look/Bossa Nova Blues (Atlantic 452188, US, £15). It not only reached No 3 in the R&B chart but also got into the Top 10 on the Billboard Hot 100 in January 1963. "Just One Look was a million-seller," she proudly told Record Mirror. *Atlantic were quick to record and issue an album,* Just One Look *(8088, 1963, US, £100).*

Just One Look/Bossa Nova Blues was licensed in the UK by London (HLK 9749, £40) and, though it didn't chart, was covered by The Hollies who got to No 2 with a faster version in February 1964. As co-songwriter Troy was more than happy! Her second single, What'cha Gonna Do About It/Tomorrow Is Another Day (Atlantic AT 4011, UK, £25), climbed into the UK Top 30 in November 1963. Though it got to No 21 in the US R&B chart, it just failed to break into the Billboard Hot 100. Both singles featured on a UK EP, What'cha Gonna Do About It *(Atlantic AET 6007, £100), issued in a picture sleeve in early 1965 just after the single returned to the Top 30. As a side-note, the Small Faces' Whatcha Gonna Do About It, released in August 1965, is a totally different song.*

Troy came to England in April 1965 to promote her third single, Please Little Angel/One More Chance (Atlantic 2222, US, £15). Its sides were flipped for UK release (AT 4020, £20). She had been due to arrive earlier but was involved in a car accident that led to a delay. But once on UK soil, she was all business: "Anyway, what's happening is this. I'll be making a new single over here, with British musicians. Then we're gonna start plugging that one on television and radio wherever possible – actually, we don't even know the title yet." The song recorded in the UK was, I believe, Heartaches/You Better Stop (AT 4032, £20) which did not trouble the charts. Dropped from Atlantic, Troy took a bit of a pause before her next single, I'll Do Anything (He Wants Me To)/But I Love Him, issued in the UK on Cameo Parkway (C 101) in February 1966. In the US, it was issued on Calla – who were distributed by Cameo Parkway – in May, but with Heartaches on the flip instead of But I Love Him. Anyway, the UK pressing sold very poorly. Saying that, in 1968 I'll Do Anything/Heartaches was reissued on the Toast label (TT 507, £20). Troy moved to the UK in 1969, signing with The Beatles' Apple label. Ain't That Cute/Vaya Con Dios (Apple 24, £40) was released in February 1970 in a picture sleeve and did not chart despite strong promotion and publicity. The same fate befell Jacob's Ladder/Get Back (Apple 28, £20) released in August 1970. Doris Troy *(SAPCOR 13, £100) followed in September. All these Apple releases falling from the trees may have been the reason I'll Do Anything (He Wants Me To)/But I Love him was reissued on Mojo in 1971 (2092011, UK, £15). Indeed, Just One Look/What'cha Gonna Do About It was also reissued by Atlantic some time in 1972 (K 10113, UK, £10). The scarce Cameo Parkway single was picked up by the growing Northern soul fraternity as the 70s progressed and even today is seen as a classic. It is very scarce and still in demand and your copy, if in Excellent or above condition, is worth £300.*

MORE EXPERIENCE

I tried to sell a Jimi Hendrix single on eBay. I said it was an original because it was in your book [*RRPG 2024*] and I said it was Mint because it looked all right to me. I'm only 21 so not that well versed in all of this collecting business. People did not buy it which was a surprise as I put it as a Buy It Now for £80. £80 for a £100 record – looked like a good deal to me. Some people told me it was the wrong one – but it was the Jimi Hendrix Hey Joe/Stone Free on the Polydor label. Which one is the right one?

Peter Giles via email

We have had this type of question before. The A-side of Hey Joe, the first Jimi Hendrix single, was recorded at De Lane Lea Studio on Sunday 23 October 1966. The B-side, Stone Free, was recorded in the same studio on 2 November. The single was released on 16 December 1966. Now the first pressing – Polydor 56139 – was simply credited to Jimi Hendrix. This had the Polydor logo in black on the top and is very rare. This is the version worth £100. There was a more common version credited to Jimi Hendrix that has the white Polydor logo, and is worth £40. After that, the credit was changed to the Jimi Hendrix Experience and most copies that turn up have this title as it propelled Hey Joe to No 6 in the charts in January 1967. The picture you sent me is of the white Polydor logo – so that's why you did not get a sniff at £80.

I always try to do proper research for this column and, to give this answer some Value Added Facts, I turned up a tribute to the emerging force that was Jimi Hendrix written in early 1967 by none other than Small Faces frontman Steve Marriott. In March 1967, the Small Faces were invited to be guest editors for the weekly pop glossy Fabulous 208. *Though this edition was printed on 1 April, the second Jimi Hendrix Experience single Purple Haze/51st Anniversary (Track 604001, £15), issued on 17 March, which was racing to No 3, gets no mention. But it does cover Hey Joe. Marriott described Hendrix as "the wildest, grooviest, wailingest thing to happen since The Rolling Stones and The Who. When Jimi lays it down – it stays down." As for Hey Joe, Marriott wrote: "Jimi has been quoted as saying that their recording of Hey Joe isn't them or what they want to do. All I can say to this is that this record is tremendous. Jimi Hendrix followers should also cop an earful of the flip-side Stone Free. Flip-sides usually depict what the artist really wants to do but the thing with this particular record is… that both sides are a groove."*

Marriott had a lot to say about the other members of the Experience, Mitch Miller and Noel Redding: "I know both of them very well. Mitch worked hard for at least three years and is at last getting the attention he so rightly deserves… He has been limited in the past to playing as a band drummer. But now he has been given the free hand he should have had a long time ago and this seems to me to bring out the best in him. Keep it up, Mitch!" As for Noel Redding, Marriott stated: "I met Noel in Cornwall (where?) Cornwall (what?). Anyway, I had my guitar stolen and Noel very kindly offered me the use of his beloved guitar. I have never forgotten this and it is so good to see a nice person enjoying success."

The Small Faces made sure to get a lot of their mates and emerging bands like Rod Stewart, The Action and Chris Farlowe into the edition they edited, which also included a small piece on an emerging act called Pink Floyd who "have attracted the attention of the Small Faces. That is why they're in this column!" I wonder whatever happened to them?

BAM BAM!

It would be nice if *Record Collector* covered house music with your usual thorough analysis. It's a hugely collectable genre with many great records. I see you have begun to feature it more heavily in the latest edition of the *Rare Record Price Guide* but want to ask you about a single by the well-established artist Bam Bam, which is not in it. The record in question is the 7" version of Give It To Me (Remix Radio Edit)/Give It To Me (Original Version), pressed by Serious in February 1988 with the catalogue number 7 OUS 10. Though his house 12"s are not worth much I wondered if this 7" is worth more. A lot of house records that didn't chart did not sell strongly on 7" – we all wanted the remixes on 12" – and I think you will find that this one is worth more than the £6 entry figure for the *Rare Record Price Guide*.

Allan Garvey via email

Chris Westwood, better known as Bam Bam, was a pioneering house artist. Bam Bam was hugely influenced by the Purple One, Prince. "I'm rooted in the Prince/Morris Day sound from Minneapolis," the native of Chicago stated to Blues & Soul *in March 1988, "but that was too hard a market to break into. Then house started happening here and it was a homegrown music scene."*

Bam Bam's first record was the 1986 12" You've Been Messin' Around on the DJ International label (DJ 899, US, £8) which featured the legendary JM Silk (Steve "Silk" Hurley and Keith Nunnally) on backing vocals. Unhappy with the financial aspect of the arrangement with DJ International, Bam Bam set up his own label – Westbrook – and began issuing and licensing out his own records. Give It To Me was his third solo single, recorded in his bedroom on a 16-track machine with a special ingredient that was already forming the backbone of the acid house sound. "It's from a machine, a TB-303 by Roland," Bam Bam told Blues & Soul. *"There's not too many of them around. It looks like a drum machine, but it isn't. It's used for creating basslines." When Bam Bam had finished the mix and made copies on cassette, he put Give It To Me out on 12" Stateside (BBWB 105, £25). He then accidentally erased the master tape. This was no real problem until the record began to break on the club scene in America and the UK and there was demand for a remix! "I knew people were going to get into it, but I didn't think it was going to be so big. I've just finished the second remix of the record and the remix is awesome. Serious in-house mixers Double Trouble did an extended first remix, which they asked me to do, but you see, my master tape was accidentally destroyed and I couldn't do it. Just now, I got everything back on tape and my remix is gonna blow you guys away!" The "they" referred to was Serious Records in the UK to whom Bam Bam licensed Give It To Me. They released the original version coupled with the Double Trouble mix as well as the later remixes referred to above. You are correct to state that the 7" – Give It To Me (Remix Radio Edit)/Give It To Me (Original Version) (7 OUS 10) – in a picture sleeve is the hardest version to find. It should sail into the next* RRPG *since it's worth £15 if you can find it. Bam Bam went on to enjoy a very successful career that continues today. He still owns and runs Westbrook Records.*

LONG-LASTING TEMPORARY MUSIC

I've got a great 12" by the band Material. It's called Temporary Music 1 and is on the Red label. Can I get a value?

Billy Deere via email

The man behind Material was Bill Laswell. Laswell, born in 1955, cut his musical teeth on bass, playing soul covers in his native Illinois and the Michigan area. He then got interested in jazz players such as John Coltrane and Ornette Coleman. This was a crucial moment in his musical development as he explained to a UK magazine in the early 80s: "It was then that I got interested in the idea of improvising – in playing with the drummer, not just playing riffs, opening up a lot more." This led Laswell to start working in rock and funk.

Moving to New York in 1977, Laswell got busy on the downtown scene. With guitarist Cliff Culteri, keyboard player Michael Beinhorn and drummer Fred Maher, Laswell went on the road as the backing band for former Gong frontman Daevid Allen on a tour arranged by Giorgio Gomelsky as The New Gong Band. Gomelsky had owned the Crawdaddy Club in Richmond, been the original manager of The Rolling Stones and founded the Marmalade label. He moved to the States in the early 70s. He and Laswell began club nights that blended jazz and rock as the Zu Club. Laswell initially named his band the Zu Band but when they went into the Woodstock recording studio between 23 and 25 July 1979 with engineer Eddy Offord to lay down some tracks, they were called Material. The session was (probably) funded by Gomelsky who was listed as producer. Four tracks – OAO, On Sadism, White Man and Process/Motion – were issued later that year on the Zu label in America as Temporary Music 1 *(ZU EP 100, £30). It was first released in the UK in 1981 by Red Records (RS 12006). This version is worth £20 and is the one you have. The same year, Red Records also released* Temporary Music 2 *(RS 12008, UK, £20). Strangely the music on both EPs was put together on the collection* Temporary Music – Compilation *in 1980! It wasn't released in the UK but in France, Germany and the US (CEL 6576/CEL NY 6576, US/France, £20). Though there was plenty more new Material to come, Laswell went on to forge a career as an artist and producer on a par with Brian Eno.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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Diggin' For GOLD

A look at the more arcane corners of record collecting. Includes Vintage Vinyl

STRAY CAT BLUES

MEIKO KAJI
Urami Bushi/Onna No Jumon

(Teichiku Records SN 1287, 7", Japan, 1972) **£20**

Meiko Kaji is a celebrated figure of Japanese cinema. With a highly physical acting style, she would often portray outsider characters bearing deep grudges. Kaji's magnetic and charismatic performances in cult 70s exploitation films such as *Lady Snowblood* and *Female Prisoner Scorpion* relied less on spoken dialogue than ice-cold, vengeful stares or graceful swordsmanship.

Less well-known outside Japan is that she enjoyed a successful parallel career as a singer. While international interest in Kaji's acting peaked after Quentin Tarantino's *Kill Bill*, which paid her direct homage via Lucy Liu's O-Ren Ishii character, the music she released has remained an unknown quantity until recently. Blending Japanese and Western pop styles in intriguing combinations, she released a classic run of singles and albums in the 70s, often recorded to soundtrack the movies she acted in. They present a dramatically eloquent counterpoint to her often taciturn on-screen roles.

Meiko Kaji's unconventional path to making music influenced her highly individual approach to the form. First joining Japanese film studio Nikkatsu in 1965, Kaji's scene-stealing supporting turns soon meant she was bagging lead roles in hit movies including the *Story Cat Rock* series. As was the convention at Nikkatsu at that time, lead actresses were required to perform vocals on the movies' theme songs. Untrained as a singer, Kaji fell back on what she knew best, dramatically embodying the characters that she had portrayed on screen.

While this method proved problematic for the theme songs for *Female Prisoner Scorpion* (a film series which provided one of Kaji's most acclaimed roles) it also produced some of her greatest vocal performances. At her own insistence, the actress had played the film's lead character – a wronged woman hellbent on revenge towards the bent police-detective boyfriend who had framed her and the lecherous prison offers who mistreat and torture her – virtually without a word spoken. Instead, extreme emotions were portrayed by her mesmerically expressive eyes, which spoke of unbroken defiance and the promise of vengeance.

At the end of filming the initial movie, *Female Prisoner 701: Scorpion*, Kaji was presented with music that she initially felt uncomfortable working with. "I told [composer] Shunsuke Kikuchi that I couldn't imagine myself singing the songs," she recalled to *Wax Poetics* in 2022. "He said I could ignore the melody that he wrote, and just sing it the way I wanted to. That really lifted the pressure off my shoulders, and I decided to sing the song as the character in the film."

That song, Urami Bushi (My Grudge Blues), stands out as one of the singer's most beautifully mournful works and was released by the Teichiku label on a 7" single sporting a beautifully packaged, colour-treated cover photo of a typically glowering Kaji in the role of the film's vengeful heroine. Solemn strings, plaintive guitars and breathy jazz trumpets drive the track, building up a heady, modernised version of the downbeat Japanese music style enka. Over this sombre backing, Kaji delivers a breathlessly dramatic vocal performance that seems to embody all her character's heartbreak and sorrowful strength, the lyrics verbalising the torment her onscreen character keeps hidden within: "Full of regret, never forgiven. Try to erase my memory, but I cannot forget you. It never ends… 'cos that's my grudge blues," goes a translated excerpt.

The single's flip-side features another prime Kaji cut, Onna No Jumon (A Woman's Spell). As with Urami Bushi, it was written by soundtrack composer Kikuchi, this time for the follow-up movie *Female Prisoner Scorpion – Jailhouse 41*. More in the style of a classic 70s movie theme than its sibling, it's a brighter, more uptempo track, melding classic soundtrack tropes with exotica and rock'n'roll. Over grandiloquent strings, fluttering flutes, chiming marimbas, and the buzz of an electric guitar, Kaji delivers a soaring performance that demonstrates her growing development as a singer.

Kaji would continue to record music throughout the 70s, releasing a number of successful albums and singles that were largely in downbeat style to promote her ongoing screen roles. After leaving the film industry the following decade, she retreated from singing to focus her energy on a burgeoning career as a TV actress. Still a regular fixture on Japanese screens, she has returned to music in recent years, with an album, 2018's *Tsuioku* (Remembrance), that featured a surprise dalliance with rock. Meanwhile, French label Wewantsounds' new Kaji reissue series, which began with *Hajiki Uta* (an album which features both Urami Bushi and Onna no Jumon), has sparked the possibility of more music to come. "I hope that it will spread and become something fun," she says via a translator for the reissue series. "I really enjoy singing now. I've received offers to record new music but I haven't decided on anything yet. I will play and sing until I die. I will never retire."

Paul Bowler

With thanks to Naoko Itami for the interview translation Wewantssounds' Meiko Kaji reissues series includes the albums* Gincho Wataridori *(1972) and* Hajiki Uta *(1973).

PEAK CONDITION

Mountain Records, launched by the managers of two Scottish groups, enjoyed a five-year run in the 70s. Joe Matera recalls its heyday

Mountain Records was conceived by the management arm of Scottish rock groups Nazareth and The Sensational Alex Harvey Band. The bands' managers, William "Bill" Fehilly and Derek Nicol, had funded Nazareth's debut album which was issued by Pegasus Records (an offshoot of B&C Records), and The Sensational Alex Harvey Band's first few albums, which were released by Vertigo. Having helped establish the bands as major acts, the management company added a publishing arm – Panache Music Ltd – to the fold.

"Bill and Derek got together originally to launch Nazareth and find a record deal for the band, so they went to London and opened an office there and named their company Mountain Management," recalls Pete Agnew, long-serving bassist with Nazareth. "Although they both had extensive experience of the entertainment industry, Bill with his bingo empire and Derek as one of the main live music booking agents in Scotland, neither of them had any experience of the record industry so finding a label to release the first Nazareth album was a crash course for them.

"None of the major record labels were interested in signing Nazareth," he continues, "but a newly formed independent label called B&C wanted the band, so they signed with them for the UK only and the next six albums were released on that company's Mooncrest label."

With a swathe of new independent label start-ups being launched in the early 70s, the pair decided to form Mountain Records in 1975 and signed a licensing deal with EMI Records in the UK, A&M for America and Canada and Phonogram for the rest of the world. The first release from the new deal was the debut single by Nazareth frontman Dan McCafferty, comprising two covers: The Rolling Stones' Out Of Time as the A-side and Neil Young's Cinnamon Girl on the flip, released in August 1975 ahead of his self-titled debut album which featured a full collection of covers. The single would peak at No 41 in the UK.

Soon after, *Close Enough For Rock'N'Roll* became the first Nazareth album issued on Mountain Records, in March 1976, but just as the label was taking off tragedy struck: that July, Fehilly, along with his son Liam and four others, were onboard a charter flight from Blackpool Airport to Perth Airport in Scotland that crashed, killing all passengers.

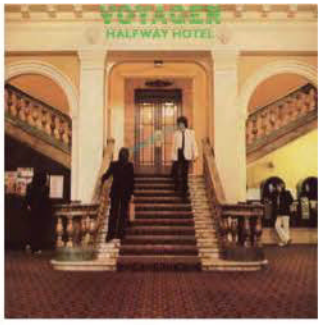
In the aftermath, Mountain underwent restructuring with Nicol now appointed chairman and managing director. Under his watch, the label would amass a diverse range of artists, including prog-rockers Baker Gurvitz Army and Krazy Kat, pop arranger and conductor Martyn Ford, the Celtic folk of Golden Fiddle Orchestra and pop-rockers Voyager.

It's a widely-held belief that Nazareth's 1977 album *Expect No Mercy* was rejected by Mountain Records. "It's not true that album was rejected by Mountain, as we *were* the label!" counters Agnew. "We and management never rejected our own albums and neither did Phonogram. However, A&M weren't happy with what we recorded initially and so we went in and re-recorded about half the album, but the truth of the matter was they were really seeking another Love Hurts from us which they never got!"

With the distributing labels, such as Phonogram, taking a bigger share of the financial pie, Mountain found itself struggling to stay afloat. In early 1980, however, the label moved to RCA in a new licensing deal, hoping to salvage the business. But the writing was on the wall: "You could tell by the choice of artists on the record label it was never going to be a screaming success," states Agnew. Soon after, in July 1980, both Mountain Management and the Mountain Records label went bust.

Of all the label's acts, the most successful was Nazareth, who between 1975 and 1979 took six singles into the UK charts. Throughout the label's existence, the catalogue numbers for its singles adhered to a TOP-00 numerical series, though whether by happenstance or design, the 7" single of Seaside Ladies b/w Carried By Songs, by Wales O'Regan, was issued as TOP-031 instead of TOP-31.

Several acts' releases were issued with personalised catalogue numbers such as Nazareth's 1979 single, May The Sunshine b/w Expect No Mercy (NAZ 003) and Voyager's 1979 debut single Halfway Hotel b/w Maybe Not Tonight (VOY 001). The label's final 7" single release was Voyager's Cling To Me b/w The Grass (TOP 55) issued in 1980.



Vintage Vinyl

A regular look at record shops from the past

No 10: Range Records, Brownhills, Staffordshire

Back in 1983 I was a fairly easily-led young kid, so when my best friend, nicknamed Batman (no, I don't know why, either), introduced me to the wonders of guitar maestro Michael Schenker, there was only one thing I wanted for my eighth birthday – a vinyl copy of his recent *One Night In Budokan* live album. This was to be my initiation into the world of the record shop, more precisely Range Records in my hometown of Brownhills. I've no idea how curious the sight of an eight-year-old boy flicking through the racks was to a bunch of obviously much older (and to my mind cooler) customers, but it never fazed me, and over the years as my collection and I grew, I got to know every inch of that shop.

I was, and still am, a fairly introverted record buyer (I'm concentrating!) so I never got to know the owner's name. I recall him as a fairly average-sized, middle-aged man with dark hair and a moustache, which gets you nowhere in a Google search. I remember the counter being fairly high with a plethora of patches and pin badges for sale on the front (many of which would adorn my denim jacket) and behind him, above the shelving, various picture discs pinned to the wall, along with promo posters and the like.

There was a decent selection of second-hand vinyl and, on the end of the counter, a few boxes of the then in-vogue "golden oldie" 7"s (no German rock there!). I recall the album racks being well-stocked with rock vinyl, heaven to an impressionable young kid with a growing obsession. Over the ensuing years, even after I moved away, my friend Dave and I would cycle the four miles or so every Saturday with our paper-round money, and come away without a penny left. Sadly, as with all the good ones, the doors closed somewhere around the new millennium, but the nostalgia lives on in the few records bought there that I've retained (the MSG album still gets a regular airing). Closing in on my 50th year I'm still an avid collector (though the denim and patches have long gone), but I'm yet to find a shop remotely as alluring as Range. Still, as they say, remember what you had, not what you lost.

Danny Roberts

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to rc.content@metropolis.co.uk

TUPPER THE POPS

THE KING BROTHERS WITH MARTIN ASTON
There's No Business – Like Our Business

(Tupperware 7 ES 25, EP, UK, 1967) **£3**

The firm, familiar click of the Tupperware container became a percussive soundtrack to many UK kitchens, particularly from the 60s onwards. The company's website explains that its products were developed in the 1940s, following work and research by chemist Earl Tupper, who was apparently inspired by the qualities of sealed paint cans.

Back in 1967, there was the intriguing prospect of the fifth Tupperware Distributors Conference in London and this wonderful EP was issued to commemorate the gathering. Presumably there were similar conferences from an earlier date in the US but better late than never. To emphasise the location, the EP's colourful picture sleeve has a silhouette of Eros from Piccadilly Circus on the front. The Tupperware brand is cleverly represented on the inner label, fronting a couple of containers, with a drawing of some musical notation finishing the design nicely.

The King Brothers (Tony, Dennis and Mike) had had several hits in the late 50s and early 60s, including Top 10 successes with 1957's A White Sport Coat and 1960's Standing On The Corner. Here they storm through lively versions of There's No Business Like Show Business, High Society and Good News. These performances are a long way from many of the summer of love's prevailing musical trends, which of course is half the fun. The delivery is as polished as you'd expect from such an experienced group.

The true DFG gold dust, however, arrives with Side Two's song, The Tupperware Brigade. Featuring lyrics by John Junkin, sung energetically against a fluent, military-style rhythm powered by drummer Martin Aston, we get a full-on Tupperware presentation. The lyrics tell us that the products are light, affordable and can help you make some cash for yourself. Indeed, I recall Tupperware sales parties making their way around our suburban London neighbourhood from the late 60s onwards. I am certain my mum bought some of the products, though I don't think she became a sales agent.

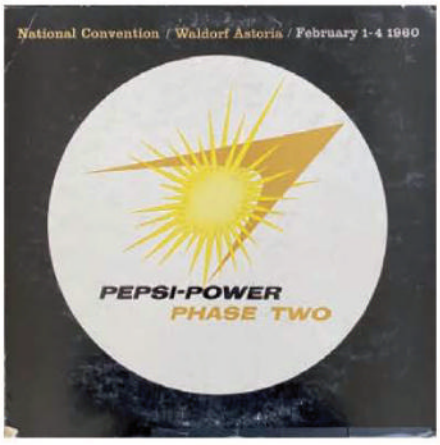
Anyway, if you need any more convincing about the appeal of The Tupperware Brigade, please note that the song rhymes "kitchen" with "bewitchin'". The references to housewives and how their happiness is somehow rooted in the ownership of Tupperware products firmly place us in another era of social relations but the song is an incredible example of 60s consumer PR. Must go, I think that's Avon calling.

Steve Burniston

COLA BOYS AND GIRLS

VARIOUS
Pepsi Power Phase Two

(no label or cat no, LP, US, 1960) **£200**



Back in 1960, carbonated drink makers Pepsi were so determined to prove they were bigger and better than rivals Coca-Cola that they staged a special one-off musical to entertain and educate their sales force and the owners of the shops that stocked their product. Yes, it's one of the legendary industrial musicals performed and pressed on a vinyl album for all to enjoy. It was staged at the company's annual convention at the Waldorf Astoria in New York.

The songs fill just one side of the album, the other side being blank, so it must have been quite a short production. But they get straight to the point. Be Sociable and the alliterative title track emphasise the popularity and effect of their cola drink. But the stand-out song is the jolly, jaunty Pepsi All Around, which is so catchy you will be belching up the lyrics days after you hear it. "If I was in London or Paris or Rome/I'd still want the drink I have at home... Stay young and fair and debonaire/Let's have Pepsi all around," the carbonated chorus sparkles. If this was Phase Two then what did Phase One sound like?

The soda pop songs continue with the stirring Stake Your Claim, which encourages Serious Sales People to get out and into the drinks market and "light up America". This isn't an invitation to become an arsonist but to take sales to every state, which they insist on listing one by one. Well, it saves writing any proper lyrics.

It ends with an energetic Ethel Merman soundalike belting out You Gotta Show The Merchandise, which surely must have been inspired by You Gotta Get A Gimmick from the stage hit *Gypsy*. "Don't hide your drinks on a back room shelf/ If you wanna make your business pay, you gotta merchandise it, advertise it – get that Pepsi on display." Then we hear the Finale, which is a medley of all the super songs in the set.

The strangely futuristic sleeve illustration looks like an early tryout of the Starship Enterprise insignia ("burp me up Scotty"?), which in bland yellow and beige is weirdly out of step with Pepsi's classic red and blue logo. The production photos on the back reveal that no expense was spared with impressive sets, fancy costumes and a big cast all ready to sing the praises of Pepsi pop.

There are mini biogs of all the names involved including Betty Jane Watson, renowned for playing Laurey in *Oklahoma*, Helen Baisley (*South Pacific*, *Finian's Rainbow*), Alfred Evans (*Carousel*) and the brilliantly-named Buff Shurr (*The Roar Of The Greasepaint*). The music and lyrics are by Lloyd Norlin who had written over 250 hits tunes on the industrial show circuit as well as the Oscar-nominated Frances Langford song Out Of The Silence.

These perhaps confusingly-named, industrial musical albums are great fun and were instant collectors' items as most were pressed in very small quantities. Not many have survived but when they're by bigger brands like Pepsi, there are more chances of finding copies today. Buy one and have your own little fizzy, dizzy Pepsi party in the privacy of your pad. Let's have Pepsi all around.

Dickie Fleming

CARTER

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Chrysalis CATALOGUE

MOST Wanted

From the SAS Group to The Groop, Paul Rigby collects this month's collectibles into a sparkling collective

Now includes Whole Love Of Lots

THE BEATLES Autographs £23,040
Autographed for Moira (note the top dedication) by all four Fabs, this 1963 issue of the Parlophone album (PMC1202) was signed after Moira's BBC cameraman husband dispensed valuable advice to budding photographer, a grateful George. **Supplied by Bonhams**

MANIC STREET PREACHERS Feminine Is Beautiful (CAFF Caff 15) £750
From 1991, 2-track 7" vinyl single, on Bob Stanley's defunct label. Limited to 500 and housed in a fold-over sleeve with insert. Tracks include demo versions of New Art Riot backed with Repeat After Me. **Supplied by 991**

KRAFTWERK Acetate £695
From 1983, a UK one-sided 7" vinyl acetate plays the French Version Edit, eventually released as part of the soundtrack to the movie *Breakdance* with additional production from Francois Kevorkian. **Supplied by 991**

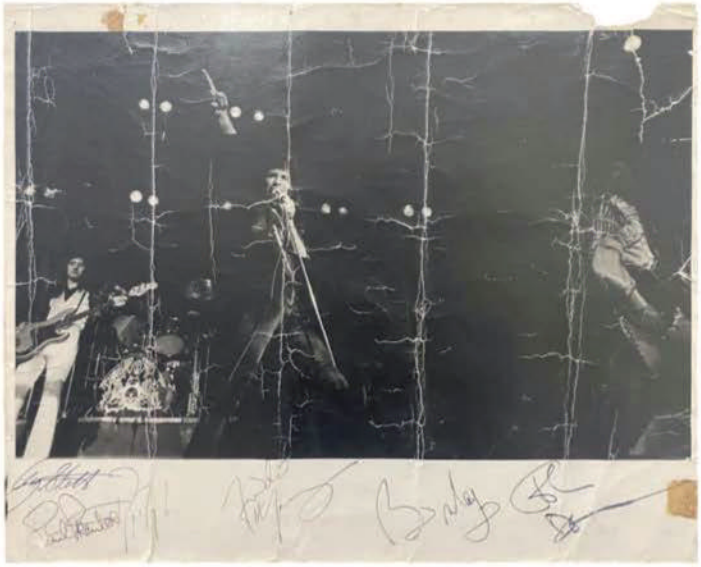
DON SHINN *Departures* (Columbia SCX 6355) £550
Spacey, electronic psych with prog and jazz overtones from this UK artist, released in 1969. **Supplied by Industrial Silence**

FREDDIE MERCURY Slippers £1,750
Freddie's slippers, proving that even glitzy party animals need to feel cuddly now and again. **Supplied by Tracks**

QUEEN First EP poster £195
The 4-tracker was released via EMI in May 1977 as EMI 2623 and became the only EP release by the band. **Supplied by Tracks**

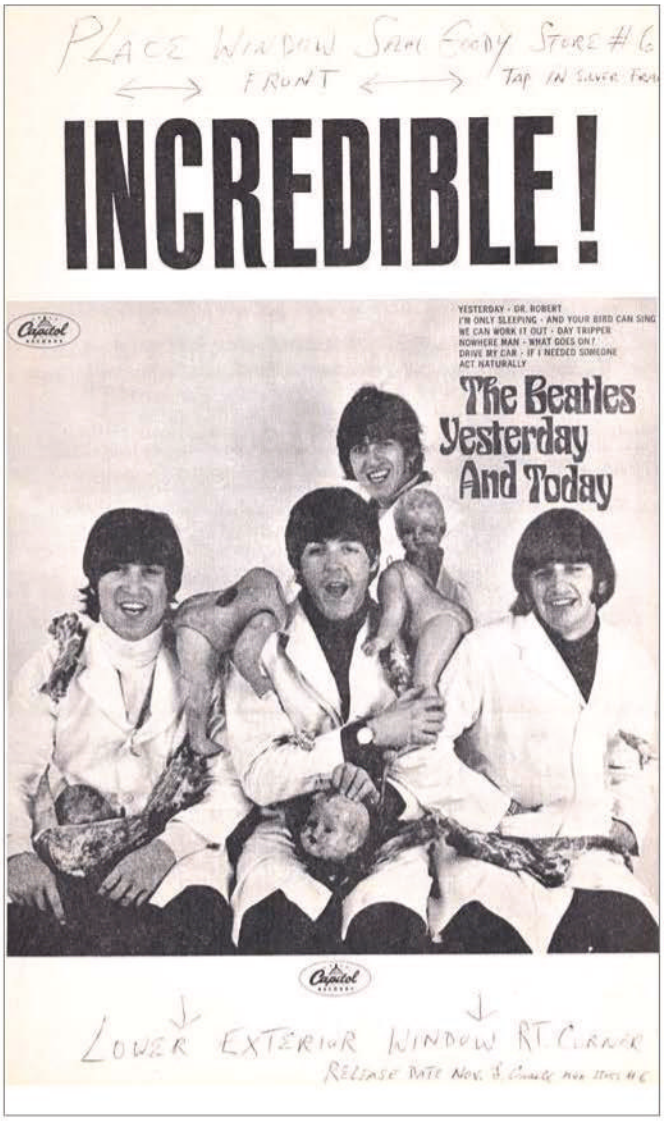
BLUE NOTE Sampler (Blue Note PRP 7) £280
Japanese pressing from 1968 featuring Lee Morgan, Cannonball Adderley, Sonny Clark, Bud Powell, Lou Donaldson, Horace Silver, Art Blakey and Miles Davis. **Supplied by Industrial Silence**

QUEEN Autographs £2,950
Mid-70s era photograph, autographed by the band, Mercury's manager and the road manager. **Supplied by Tracks**



MIKE OLDFIELD Acetate £1,295
From 1980, a UK 9-track, double-sided acetate for the full *QE2* album. **Supplied by 991**

THE BEATLES Poster £6,250
Prototype poster for the 'Butcher' cover version of the Capitol LP, *Yesterday And Today*. **Supplied by Propstore Auction**



ROBERT ROSEN Polaroids £34,560
Signed Polaroids of film and music stars, 340 in all, from the famed Australian photographer, including David Bowie, Elton John, Grace Jones, Pete Townshend, Malcolm McLaren, Dean Martin, Etta James, and more.
Supplied by Bonhams

JOHN LENNON Drawing £12,160
That's former business manager to Ringo Starr, Hillary Gerrard, on a sheep, touting a sword. Gerrard died in 2023. Lennon sketched the ensemble.
Supplied by Bonhams

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

SMASHING PUMPKINS *Adore* (Caroline 7243 8 45879 1) £172
A sealed example of a mono first pressing. (eBay item number: 266391191006) **Supplied by eBay**

POWERLORD *The Awakening* (no label no cat no) £62
US-pressed private pressing of this metal release. (eBay item number: 315000160148) **Supplied by eBay**

LES FLECHETTES Tour L'Amour Du Monde (Tecla TE 20036) £22
Girl group 7" psych release, pressed in Portugal in 1970. (eBay item number: 303979994351)
Supplied by eBay

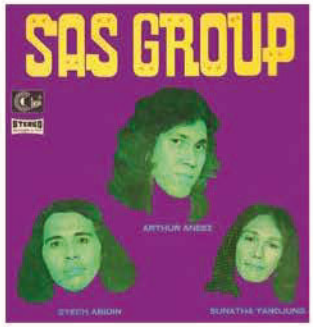
LINKIN PARK *Living Things* + *Recharged* (Warner Bros 536922 2) £1,100
Released in 2013, this is a 2CD numbered, deluxe box set. (eBay item number: 385134653446
Supplied by eBay

THE GROOP *The Groop* (Bell 6038) $5,358
Released in the US during 1969, this psychedelic soft-rock outing is rated near-Mint, hence the price.
Supplied by Popsike

OASIS Demo (Columbia, no cat no) £2,501
From 1993, a single-sided, white-label, 12" demo with the "CTP8A1 DAMONT" etching.
Supplied by Popsike

HAILU MERGIA AND THE WALIAS *Tche Belew* (Haifa LPKF 45) $4,238
Original Ethiopian jazz LP pressing from 1977. **Supplied by Discogs**

SAS GROUP *SAS Group* (Indra AKL 190) $4,000
Prog rock from Indonesia, released in 1976. Never been reissued.
Supplied by Discogs



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On sale 8 February, or to pre-order from:

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Not Forgotten

Benjamin Zephaniah: tireless campaigner and prolific poet

Benjamin Zephaniah, died 7 December, age 65. The dub poet, activist and actor was known for his innovative approach to literature and tireless campaigning against social injustices. Born in Handsworth, Birmingham to West Indian parents he was diagnosed with dyslexia at an early age and left school aged 14. Inspired to write after being given a typewriter, he began performing his poems locally, and, after moving to London in 1979, he gained renown for his recitations at demonstrations, youth gatherings and outside police stations. He published his first collection of poetry, *Pen Rhythm*, in 1980 and, in 1982, he began to combine his words with reggae music on debut album *Rasta*. Alongside more than 30 published books for adults and children he would go on to release seven albums of music and poetry. Among his acting roles was a high-profile stint as the street preacher Jeremiah "Jimmy" Jesus in BBC TV drama series, *Peaky Blinders*.

Laura Lynch, died 22 December, age 65. The US vocalist and bassist was a co-founding member of alt. country band Dixie Chicks. She played on the group's first three albums – *Thank Heavens for Dale Evans* (1990), *Little Ol' Cowgirl* (1992) and *Shouldn't A Told You That* (1993) – before leaving in 1995. The group later found commercial success with 1998's *Wide Open Spaces* album and in 2020 changed their name to The Chicks.

Chad Allan, died 21 November, age 80. Born Allan Kowbel, the Canadian musician and singer-songwriter (photo here taken with The Expressions) was the founding member and original lead vocalist of rock band The Guess Who. He formed Allan & The Silvertones in 1958, the group changing their name to Chad Allan & The Reflections and finally to Chad Allan & The Expressions as they released a number of singles. Their label's novel decision to remove their name from 1965 single Shakin' All Over – promo copies identified the artist only as "Guess Who?" – paid off as the single rose to No 22 on the US chart. With radio DJs calling the band Guess Who, they changed their title accordingly. Allan departed in 1966 but he reunited with The Guess Who's Randy Bachman in 1971 to form Brave Belt, who released two self-titled albums. Allan left in 1972, the remaining members renaming themselves Bachman-Turner Overdrive.

David Soul, died 4 January, age 80. Best known for his role as Detective Kenneth "Hutch" Hutchinson on the 70s US TV series *Starsky & Hutch*, the British-American actor began his career as a singer, gaining national attention in the US as the "Covered Man" on *The Merv Griffin Show* between 1966 and 1968, on which he sang while wearing a mask. After switching to acting, the success of *Starsky & Hutch* allowed him to return to his singing roots. His ballads, Don't Give Up On Us (1976) and Silver Lady (1977), topped the UK singles charts.

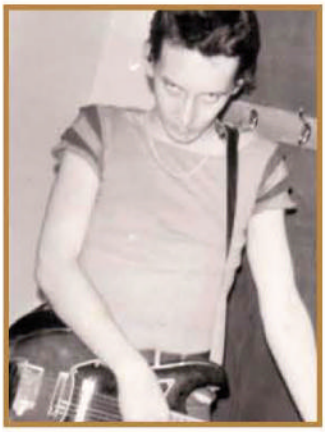
Tony Oxley, died 26 December, age 85. The drummer and percussionist was a giant of British free music. In 1963 he formed Joseph Holbrooke with Derek Bailey and Gavin Bryars, the trio developing radical new forms of jazz inspired by the music of Stockhausen, Morton Feldman and John Cage. He would continue to work with Bailey across his career on a variety of projects and recorded with the likes of John McLaughlin, Cecil Taylor, and Paul Bley while he also released numerous albums as a leader across the decades. Co-founding Incus Records in 1970, the label became a key platform for free improvisation.

Carlos Lyra, died 16 December, age 90. The Brazilian singer and composer was one of the key early pioneers of bossa nova. Alongside fellow composer Antônio Carlos Jobim, Lyra's songs featured heavily on João Gilberto's groundbreaking 1959 album *Chega De Saudade* – the effective launchpad for the genre. He released his own album, *Bossa Nova*, later that year, which, alongside 1961's *Lyra*, established him as a recording star in his own right.

Essra Mohawk, died 11 December, age 75. The American singer-songwriter performed with Frank Zappa and

Photos: (Benjamin Zephaniah, Chad Allan, Less McCann, Amp Fiddler, John Hyatt, David Soul) Facebook

released over a dozen albums from the late 60s onwards. Though she never broke through commercially in her own right, Cyndi Lauper's cover of her song, Change Of Heart, reached US No 3 in 1987 while Tina Turner released a cover of Stronger Than The Wind. She was briefly a member of Frank Zappa's The Mothers Of Invention and performed with Jerry Garcia.



John Hyatt, died 4 December, age unknown. The singer and artist was a member of Leeds post-punk/indie band The Three Johns. Formed in 1981, the group – known for their left-wing political stance and their use of a drum machine – were stalwarts of the mid-80s UK indie chart with singles such as A.W.O.L., Death Of The European, and Brainbox (He's A Brainbox). The group released a number of albums beginning with 1984's *Atom Drum Bop* and ending with 1990's *Eat Your Sons*.

Manny Martinez, died 16 December, age 69. The US musician was an early drummer of horror punk pioneers The Misfits. Credited with introducing main members Jerry Only and Glenn Danzig, he appeared on the band's first single, 1977's Cough/Cool.

Mike Maxfield, died 17 December, age 79. The songwriter and guitarist was a member of The Dakotas. Managed by Brian Epstein and fronted by Billy J. Kramer the group were part of the famed British Invasion and scored hit singles with several Lennon–McCartney compositions, including the UK No 1 singles Bad To Me and Do You Want To Know A Secret. Maxfield wrote the group's instrumental hit, The Cruel Sea, which reached UK No 18 in 1963.

Neil Slaven, died 23 December, age 79. The writer, music critic, discographer and producer helped start the blues label Blue Horizon Records alongside Mike Vernon in 1965. In the late 60s he became a key producer for UK labels Decca and Deram, working with the likes of Keef Harley, Chicken Shack and Trapeze. He compiled and annotated hundreds of blues and R&B LPs, CDs and box sets. In 2003 he wrote the acclaimed Frank Zappa biography, *Electric Don Quixote*. ***Tony Burke***

Colin Burgess, died 16 December, age 77. The Australian musician was best-known as the original drummer for AC/DC. He first gained notice performing with Melbourne-based rock band, The Masters Apprentices, from 1968 until 1972, scoring a number of Australian top 20 singles. Joining AC/DC, he played with them from November 1973 until February 1974 when he was fired for being drunk onstage (the drummer insisted his drink had been spiked). The band went through replacement drummers before settling on Phil Rudd. When Rudd injured his hand in September 1975, Burgess was recalled as his replacement for a few weeks.

Ronnie Caryl, died 18 December, age 70. The guitarist and vocalist was best-known for his collaborations with Phil Collins. Childhood friends, the pair became members of rock group Flaming Youth, releasing the album *Ark 2* in 1969. Both auditioned for Genesis in 1970, and while Collins landed the job, they would continue to work together over the years in groups such as jazz rock outfit, Zox & The Radar Boys. He became an official member of Collins' solo band in 1996.

Les McCann, died 29 November, age 88. The jazz pianist and vocalist (above) helped popularise the soul-jazz genre. Gaining notice in the early 60s for recordings with his trio for the label Pacific Jazz, he scored a hit with the protest song, Compared to What, taken from the 1969 live album *Swiss Movement*. Signing with Atlantic that year his recordings for the label over the next decade saw him experimenting with a variety of electric keyboard and synthesiser textures. McCann's soulful brand of jazz gained new fans from the 90s onwards when his music was sampled by the likes of Massive Attack, Dr. Dre, the Notorious B.I.G and A Tribe Called Quest.

Norman Dayron, died 15 December, age 80. The US producer and recording engineer was active on the Chicago blues scene. His recordings of the city's blues artists in clubs, apartments and at concerts in the late 60s saw release in later years. In 1969, he produced the album, *Fathers & Sons,* for Chess Records, pairing young white artists including Mike Bloomfield with the likes of Muddy Waters. In May 1970 he recorded *The London Howlin' Wolf Sessions* with UK rock royalty, members of The Rolling Stones, Eric Clapton, Steve Winwood and Ringo Starr joining the legendary bluesman on an album now considered a classic. ***Tony Burke***

Bob Johnson, died 15 December, age 79. The guitarist, singer and songwriter was a member of Steeleye Span. Joining in 1972 (following the departures of Martin Carthy and Ashley Hutchings) his five-year tenure with the band saw them employ a rock and blues-influenced approach to traditional folk music on albums such as 1972's *Below the Salt* (whose single Gaudete reached No 14 on the UK charts), 1974's *Now We Are Six* and 1975's *All Around My Hat*, which reached No 7 on the UK Albums Chart. Leaving the band in 1977, he re-joined in 1980, staying until 2002.

Amp Fiddler, died 18 December, age 65. Born Joseph Fiddler, the American singer, keyboardist, and producer worked with Funkadelic and mentored J Dilla. Enlisted by George Clinton to replace Bernie Worrell in Parliament-Funkadelic around 1984 he played with the band for over a decade, recording alongside them on Prince's *Graffiti Bridge* track, We Can Funk. The 90s saw him contribute to neo-soul artist Maxwell's debut album *Urban Hang Suite* and Primal Scream's *Give Out But Don't Give Up* while the 2000s saw him meld soul and funk with dance music on albums such as 2003's *Waltz Of A Ghetto Fly*. His tutoring of a young J Dilla led to the hip-hop producer taking up his trademark Akai MPC sampler.

Jeffrey Foskett, died 11 December, age 67. The US American guitarist and singer was a long-time member of The Beach Boys. First joining the band as a touring member in 1982 he stayed initially until 1990, playing guitar and some vocals duties – his falsetto blending naturally with The Beach Boys' sound. In 1998, he joined Brian Wilson's solo band, his tenure lasting until 2014. Re-joining the Mike Love-fronted The Beach Boys in 2015 he stayed until ill-health forced him to quit in 2019.

Others who passed away recently include: **John "Rambo" Stevens**, long-time manager of singer John Lydon and executive producer of films featuring the Pistols or PiL such as *There'll Always Be An England* (2008), *There Is A PiL In Heaven* (2012) and *Christmas With The Sex Pistols* (2013); **Max Maxwell**, Scottish singer of Edith & The Ladies and a reformed line-up of The Sensational Alex Harvey Band; **Jim Ladd**, veteran US radio rock DJ who inspired Tom Petty's 2002 song, The Last DJ; **James 'Jimmy Solo' Howard**, pioneering Jamaican sound system owner and promoter; **John Cutler**, US sound technician and producer known for his work with Grateful Dead. He played an important role in recording the band's shows and produced several studio albums including the final two: *In The Dark* (1987) and *Built To Last* (1989); **Jesse Graves**, US bluesman who released a self-titled album in 1972 and inspired the Tom Waits song Burma-Shave; **Nidra Beard**, US singer and founder member of the late 70s and 80s R&B group Dynasty; **Richard Kerr**, English singer-songwriter and composer, who co-wrote the Barry Manilow hits Mandy, Looks Like We Made It, and Somewhere in the Night as well as Dionne Warwick's I'll Never Love This Way Again; **Zahara**, South African Afro-soul singer best known for her 2011 album, *Loliwe*; **Dot Homler**, drummer for transatlantic hardcore band Thotcrime; **Yusuke Chiba**, former vocalist for Japanese garage rock band, Thee Michelle Gun Elephant; **Travis Dopp**, guitarist for US punk band Small Brown Bike; **Martin Davidson**, founder of free improvisation label Emanem; **Tommy Talton**, venerated southern rock guitarist who co-founded the band Cowboy and worked with Gregg Allman, Johnny Rivers, and Billy Joe Shaver; **Tom Smothers**, American comedian, composer, and musician best-known as half of the comedy music group The Smothers Brothers; **Eddie Connelly**, bass player for Scottish alternative rock band (and early Creation Records signing) Meat Whiplash, and owner of 80s indie label Narodnik Records.

All obituaries by Paul Bowler unless otherwise stated. With thanks to Spencer Grady. See p64 for a feature on Chad Allan's group The Guess Who.

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

In search of the antithesis of ambient

Regular readers of this irregular column can bask in the warm comfort of the fact that I am about to flick a low-flying V-sign at Brian Eno again. The private dentist from Suffolk, who has a side hustle being a pop 'thinker', is one of my favourite coconut shys, and will continue to be so until at least one other person agrees with me.

So, in 1974, Big Brian released his fourth LP, *Discreet Music*; essentially four variations of Pachelbel's Canon in D major, 'treated' and then marketed to be played very quietly. This, dear followers of primo egg-brain Brian, was Ambient music, as previously invented by, ooh, let's see: Yves Klein, Eric Satie, about 5,000 other people, but here, 'represented' in a super-70s 'clever pop music' way by our Bri. Ambient music, should you not understand (and I know you do), is music to blend in with your surroundings, or as Satie said, "Music to blend in with the knives and forks."

Music should only ever be in the background when sex is involved

I believe that music – rock'n'roll, classical, jazz, all-comers – should only ever be in the background when sex is involved. Other than that, music has two functions: to be danced to, and to be totally absorbed by, like holy mass. I've long believed that music should always be in the foreground. My trip to Asda has not been improved by the hell on earth of Take That's *Greatest Hits*, and my 5am shuffle through Luton airport is not helped by the concept of Eno's *Music For Airports*. Enoch Powell was once asked by his hairdresser how he would like his hair cut. "In silence," replied the Rivers Of Blood speech-maker.

The concept of ambient music blew across my mind as I pulled out a copy of Nina Hagen's *NunSexMonkRock* (1982) and blasted it out from my cheap speakers. Mein Gott! If there ever was a record that was the polarity trip-switch of 'Ambient' it is *NunSexMonkRock*, Nina's 'world stage' debut album. You don't know it, right? Well, you will, cos it's up there, brothers and sisters, up there with all your beloved post-punk – not postpunk – faves: *Metal Box*, Yoko's *Plastic Ono Band* (pre-prog-post-punk-post-prog), *Cut* by The Slits, and Lemon Kittens' *We Buy A Hammer For Daddy* (time for a reissue, someone? Anyone?).

Nina, an East Berlin escapee of extremely high countercultural lineage (her mother was an actress and step-father a dissident poet), had released her debut album in 1978, the ur-Euro new wavy *Nina Hagen Band,* a top-notch piece of Teutonic Year Zero German language punka, that would play out really well to people who would go on to really like the movie *Christiane F. Nina Hagen Band* also included a fine version of The Tubes' White Punks On Dope (TV-Glotzer). But it was Nina's solo debut, *NunSexMonkrock,* that really showed the way. And slammed the door.

I am your guide. You will need my guidance. It is very dangerous to go into *NunSexMonkRock* as a lone traveller as I once did. Imagine a bunch of seasoned session musicians (including Chris Spedding and Paul Schaffer), who had *possibly* only listened to Teenage Jesus And The Jerks, decided to unlearn everything that they had previously known, and then do an interpretation of The Residents entering the *Eurovision Song Contest*, and you're not even toe deep. This is not ambient music. This is 'Antiworld' music, as in the title of the first track: Antiworld. Kids, we have a brand-new genre. Ain't that something! 'Antediluvian Deutsche No Wave'.

And then there's The Voice. Nina Hagen's voice is like no voice (voices!) before or since. Oh, Bat For Lashes, Florence, Kate, I raise you a Nina. There's no blame. Nina even makes such greats as Dagmar Krause and Nico *[Diamanda Galas? – Extreme Voice Ed]* sound like Whigfield. Low-level IQs often talk about 'singing' in pop music. The voice; "has he/she got a good voice?" Well, Nina H has not just got *a* good voice, she's got *587* fantastic voices. Some of them are terrifying, some are operatic, some truly annoying, and yeah, there are a few Nina voices that sound like Regan in *The Exorcist*. Has anyone ever recorded a 'pop' album where they are entirely speaking in tongues? Yes, and here it is.

All of which would be cool enough but *NunSexMonkRock* takes on some truly weighty shit as it hovers above terra firma like some terrible angel dropping wild righteous supplies of Taitschi-Tarot (the world framed by the Tarot deck sung by a recorded-in-real-time-new-wave chipmunk chorus). Cosma Shiva, and UFO (Nina is, like the best of us, a believer in those little green men).

NunSexMonkRock had one single, Smack Jack, quite possibly the greatest ever anti-heroin song. Nina's great love was the Dutch rocker Herman Brood, who became known as the rock'n'roll junkie and... well, you can guess the rest.

Hagen continues to make records. She is still an utterly fearless pioneer. If you want further Nina adventures I will direct you to YouTube where you can marvel at Herbert Curiel's excellent 1979 Nina Hagen and Herman Brood movie vehicle, *Cha Cha*, about the Dutch punk scene (*Cha Cha* also features the great Dutch punk band, Panic). Now loosen your tongues and put your ambient albums away for a while, and dig some *NunSexMonkRock*.

Luke Haines tweets @LukeHaines_News

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This will be the final Heyday Record Collector advert, as I'll be retiring at the end of March. Thanks to Heyday customers for all their support, and to Record Collector magazine for their help over the last 25 years. Much appreciated!!

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

NEAL MORSE

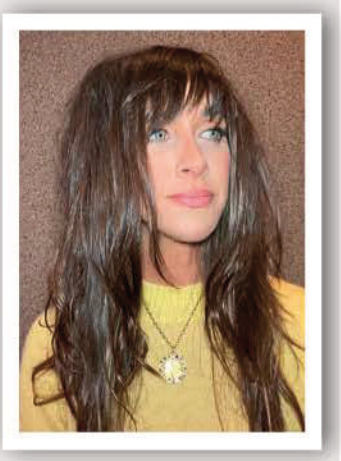
Ex-**Spock's Beard** frontman on his latest religious opus

What film could your new set soundtrack?
Joseph, The Prince Of Egypt.
Is there anything still unissued?
Tons, including cassettes of me and my brothers rehearsing in the 80s.
When did you first hear one of your songs on vinyl?
1984, Sus Russo's Switch To Rock'n'Roll.
What was your favourite record shop when you started out?
Moby Disc, Ventura Boulevard, Sherman Oaks, California. It's where I first heard music that enthralled me – Steve Morse.
What records made you want to go pro?
The Beatles albums.
Was anyone in your family a musician?
My father was a Choir Director/music teacher, and uncle Bob was in The Hi-Los jazz vocal group.
Did you ever write songs 'under the influence'?
Marijuana – The Light.
What's the oddest circumstance that's inspired a song?
Helping a friend move a couch, I heard one of the themes on *Testimony* – cello, cascading violins. I said, "Sorry, gotta go. I'm hearing a wonderful cello theme!"
Who'd you like to cover one of your songs?
Lady Gaga.
Which of your songs is the most personally meaningful?
I Am Willing: a personal cry to Jesus.
Which album, on first-listen, is the most startling that you ever heard?
Yes *Close To The Edge*.
If you had a record-listening party, what'd you play?
Return To Forever *Romantic Warrior*.
With whom would you most like to record?
Peter Gabriel.
What's your favourite songwriter's best lyric?
Paul Simon, "There but for the grace of you go I".
Dying peacefully on your deathbed, what'd you like to hear?
Amazing Grace.

Neal Morse* The Restoration, Joseph: Part Two *CD, LP are on Frontiers.

ABI HARDING

The Zutons saxophonist on the indie-rockers' first set in 16 years



Tell us about the album.
It was recorded with Nile Rodgers and Ian Broudie.
What film could it soundtrack?
The Jungle Book.
Have you done anything that fans may not know about?
I had my own band, AbiChan, and released Whispers. I've also appeared on a Noonday Underground co-write, Crystal Ball.
What's the last album that you bought?
Paul Simon *There Goes Rhymin' Simon*.
What record most influenced your style?
Sly & The Family Stone *A Whole New Thing*.
Have you kept studio notebooks?
Notebooks/diaries, and a huge binbag full of passes, lanyards, pictures, and other memorabilia.
Have you ever collected anyone?
All The Beatles, mono, on vinyl.
What fact about you may surprise fans?
I used to play with Bryan Ferry.
Which song, on first-listen, is the most startling that you ever heard?
George Gershwin's Rhapsody In Blue. I was so overwhelmed, I started crying.
Is there a myth about you that you'd like to set straight?
Yes. After *The Times* interviewed me, that I don't like animals. I *love* them!
Of all the people that you've worked with, who taught you the most?
Dave [McCabe] and Sean [Payne]. When writing together, ensure that every aspect works for the song, not individually. Ian Broudie knew how to get the best out of you.
What unfulfilled ambitions do you have?
To release a record of songs that I've written or collaborated on, and to be a Las Vegas poker dealer.
If you drove an ice cream van, what'd it play?
Jonathan Richman, Ice Cream Man.
Dying peacefully on your deathbed, what'd you like to hear?
Jimi Hendrix, One Rainy Wish.

The Zutons* The Big Decider *CD, LP, white LP, cassette are on ICEPOP, 26 April.

CONE MCCASLIN

Sum 41 bassist on their upcoming double-album

What film could your new set soundtrack?
Side One is the Heaven side – old-school Sum 41 pop-punk. The Hell side is *heavy*, and ramps up to intense metal, so *Scarface*.
Have you done anything that fans may not know about?
Todd Morse of The Offspring and I started a side-project in 2006, Operation MD, and released two albums. I've produced two albums for Sun K, the first Strumbellas album, songs for Lebarons, and five songs for Koster.
Where were you when you first heard one of your songs on vinyl?
At a signing for *13 Voices* in Europe, in 2016. They were playing it on the speakers.
What was your favourite record shop when you started out?
Déjà Vu Discs, in Ajax, 30 minutes from Toronto. At 13, I'd buy used albums, like a DGC compilation with Dinosaur Jr on it, in 1994.
What was your first record?
The Offspring *Smash*, in 1994.
What's the last album that you bought?
MC5 *Kick Out The Jams*.
What record made you want to go pro?
Nirvana *Nevermind*. It was easy enough on guitar to learn it as a beginner.
What record most influenced your style?
Rancid *And Out Come The Wolves*, 1995. It changed the way that I looked at bass – that I didn't always have to play what the guitars were playing. I could venture out.
Have you kept studio notebooks?
I have notebooks of every lyric that I've written for the past 18 years, plus tour shirts and memorabilia back to the beginning.
What record are you looking for?
King Khan + The BBQ Show *Invisible Girl* early pressing LP.
Which of your songs is the most personally meaningful to you?
Still Waiting, because, when we recorded it in 2002, George W Bush was just about to wrongfully invade Iraq and, since then, there's been many more instances where you can relate to that song.
What records that you own may surprise fans?
I'm a huge jazz and folk fan: Miles Davis, Charles Mingus, Duke Ellington, Simon & Garfunkel, Townes Van Zandt, Bob Dylan, Donovan, Cat Stevens.
Do you plan a book?
I think that, as a band, we could write a pretty interesting book.
What tribute album would you like to contribute to?
The Clash.
What's your favourite songwriter's best lyric?
Bob Dylan's best lyric? Where do I start?! [*laughs*] Anything from *Desire*.

"IGGY POP TAUGHT ME THAT YOU HAVE TO BE OPEN-MINDED"

Of all the people that you've worked with, who taught you the most?
In 2003, we did a song with Iggy Pop, Little Know It All. I didn't know I was learning anything at the time, but I learned a lot. He came into the collaboration without trying to force on us what he'd done in the past, or how he'd done things in the past. He came in wanting to see how *we* did things and to work with us in that way, because we were newish. I think that he was interested in new bands – very open-minded. He had zero ego, and that was really cool. It taught me not to try to force our way of doing things on others and to listen to new ideas and ways of doing things, whether recording or promoting albums, or stage production. Keep an open mind.

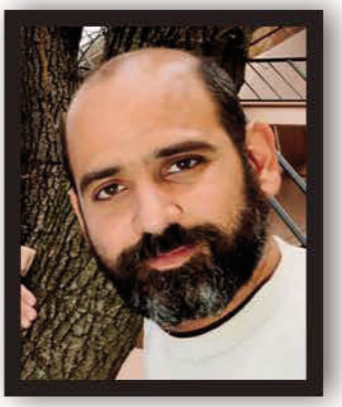
Sum 41* Heaven :x: Hell *is on Rise, 29 March.

Photo: (SUM 41) Travis Shinn

ALEX BLEEKER

Real Estate bassist on the US indie-rockers' sixth studio set

What movie could your new album soundtrack?
It's pleasant pop, so *Local Hero*.
Is there anything still unissued?
Martin [Courtney], Julian [Lynch] and I went to high school together, so there's a ton of embarrassing material. We made *Lese Majesty* in college. It may see the light of day.
With whom would you like to make a split 7"?
Sunny Day Real Estate.
What was your favourite record shop when you started out?
Rockit Scientist, New York.
What were your first records?
Weezer *Blue Album*, Green Day *Dookie*, R.E.M. *Monster*, all the same day.
What's the last album that you bought?
Pharoah Sanders *Karma*.
What record made you want to go pro?
The Beatles *Past Masters Volume 1*, which my dad blasted out in our Dodge Caravan on long car trips.
Is anyone in your family a musician?
Mum was a flautist at college.
What's your most prized music item?
My 1972 Gibson ES-335 guitar.
What record are you looking for?
Pink Floyd *Atom Heart Mother Goes On The Road* bootleg LP.
What fact about you may surprise fans?
I play in a jam band, and I'm proud!



"I WAS VERY CONFUSED BY CAPTAIN BEEFHEART'S TROUT MASK REPLICA"

Which album, on first-listen, is the most startling that you ever heard?
I was *very* confused by Captain Beefheart & The Magic Band's *Trout Mask Replica* the first time that I heard it. I'm not sure why I kept playing it after that, but I did!
Which question do you wish people would stop asking?
Why did you guys name the band Real Estate?

Real Estate* Daniel *CD, LP are on Domino, 23 February, and they play the UK, 14-19 June.

BEN WATKINS

Electro pioneer on his new retrospective box set

What film could the box set soundtrack?
Some tracks appeared in *Matrix Reloaded*, *Beowulf*, *Mortal Kombat Annihilation*, *Once Upon A Time In Mexico*, *Virtuosity*.
Is there anything still unissued?
DAT tracks that will go in a new box.
Have you done anything that fans may not know about?
Electronic Penderecki with Jan Sanejko, Sinfonietta Cracovia orchestra and Liliana Ilyk. We hope to release it.
With whom would you like to make a split 7"?
Taylor Swift.
Who'd you like to produce?
Lonesome Ace String Band.
Who'd you like to remix?
Gabriels.
Where were you when you first heard one of your songs on vinyl?
In a squat in Stockwell, London. Jo's So Mean To Josephine, on John Peel's radio show, 1984.
What was your first record?
The Rolling Stones' Little Red Rooster.
What's the last album that you bought?
Augustin Hadelich *Bach: Sonatas & Partitas*.
What record made you want to go pro?
David Bowie *Ziggy Stardust*.
What record most influenced your style?
DAF, Do The Mussolini.
Have you kept studio notebooks?
Too much, and boxes of *Matrix* tapes.

What'd you ask your music hero?
El Estepario Siberiano. Do you fancy a session?
What's the oddest circumstance that inspired a song?
Falling over Mabi Thobejane in a dark studio corridor! Conga Fury.
Who'd you like to cover one of your songs?
John Grant, Perfect Crime.
Which of your songs would you segue?
Navras, Mona Lisa Overdrive.
Which of your songs is the most personally meaningful?
Pretty Girl, for my father.
With who'd you most like to record?
David Attenborough.
Which of your former homes should have a blue plaque?
The birthplace of Juno Reactor, 6, Bowl Court, London.
Dying peacefully on your deathbed, what'd you like to hear?
Little Willie John, You Better Leave My Kitten Alone.

Juno Reactor* Imagination, Use It As A Weapon *5CD is on Demon, 15 March.

GUS G

Firewind guitarist on the power-metallers' tenth studio venture

What film could your new set soundtrack?
An action film, or a cool video game.
If you could re-visit any of your albums, what'd you change?
I was never happy with the tone of my guitars on the second and third Firewind albums, though I'd not change that.
Is there anything still unissued?
Footage of me playing a school gig, age 14. I looked and played terrible [*laughs*].
Have you done anything that fans may not know about?
A commercial for Jabra headphones, about seven years ago, for online.
What was your favourite record shop when you started out?
Rock City chain store in Greece – shred guitar albums, like Racer X and Cacophony.
What was your first record?
The Doors' debut album.
What record made you want to go pro?
Peter Frampton's *Frampton Comes Alive*, age nine.
What record most influenced your style?

Yngwie Malmsteen *Trilogy* was a life-changing moment and it influenced my songwriting, too.
Is anyone in your family a musician?
My father sang Greek folk music in wedding bands and at weekends.
Have you kept studio notebooks?
I wish I had, though I'm very private when it comes to making music. No filming!
Is there an unusual story about a record that came into your possession?
About 10 years ago, Ozzy [Osbourne] gave me the *Blizzard Of Ozz* and *Diary Of A Mad Man* vinyl box set.

He said, "Here you go, hold on to it. It'll probably be worth something after I croak!" What a typical thing of him to say [*laughs*].
Who'd you like to cover one of your songs?
Metallica, Rising Fire.
Which of your songs are the most personally meaningful to you?
Enigma Of Life, Not Forgotten, Night Driver.
Would you change any of your artwork, given the chance?
Forged By Fire. The artwork is cool, but not fitting at all – a flying fire-bird, coming out of a volcano!
What fact about you may surprise fans?
I hate cigarettes and ashtrays. I can't stand having them around me.
What record that you own may surprise fans?
Empire Of The Sun *Walking On A Dream*. Damn good!
If you had a record-listening party, what'd you play?
What we listen to on the bus – Thin Lizzy, Iron Maiden, Black Sabbath.
Do you plan a book?
I was offered a deal the day after I got out of Ozzy's band. Not my style. At some point, when I'm older.

"OZZY SAID TO ME, 'IT'LL BE WORTH SOMETHING WHEN I CROAK!'"

With whom would you most like to record?
Taylor Momsen. She's badass.
What tribute album would you like to contribute to?
Black Sabbath's Tony Martin era – something from either *Tyr* or *Headless Cross*.
What's your favourite songwriter's best lyric?
John Lennon, Imagine.
Which of your former homes should have a blue plaque?
Where I grew up – Argiroupoleos 29, Thessaloniki, Greece.
If you drove an ice cream van, what'd it play?
Vanilla Ice's Ice Ice Baby, ridiculously!
Dying peacefully on your deathbed, what'd you like to hear?
Some Beatles, to make me happy and relaxed.

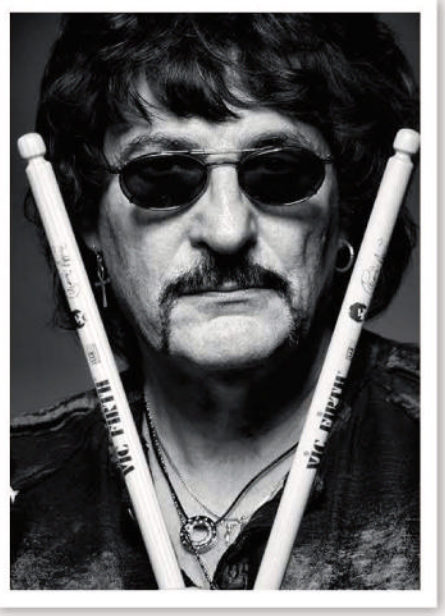
Firewind* Stand United *CD, brown LP, are on AFM, 1 March.

Photos: (Ben Watkins) Honda (Firewind) Tim Tronckoe

The Vanilla Fudge drumming legend discusses the long-awaited official 50th anniversary *Beck, Bogart and Appice Live In Japan* box set, losing Jeff, learning from Rod and smokin' with Jimi.

33⅓ minutes with... Carmine Appice

Interview: Jo Kendall



The 1973 *Beck, Bogart And Appice Live In Japan* album finally gets an official box set release. What was the story?
It was recorded for Epic Records in Japan only and we don't know anything about it, it just came out! It was a great package, but we listened to it and went, "Oh, my god!" as there were mistakes on it, things like Tim [Bogert, bass] goofing and cursing. This was our first tour of Japan and, mostly, our first tour as BBA. It sold something like 100,000 copies and became a bit of a cult classic.

The new edition includes your two never-released Rainbow shows, too.
Jeff [Beck]'s manager and my manager started the conversation to put this together. Jeff had the 24 tracks of one show, and I had four of the 24 tracks of another, Andy Johns' mix and a cassette. We combined them and digitalised them. I noticed that every show we did was different; in those days, we wrote songs to jam on. Cactus was a jam band, Vanilla Fudge was a jam band and so was BBA.

It must have been great to revisit on your own terms.
Jeff said this to me: "Not only is the playing great, but it's humorous." I said, "What do you mean, humorous?" He goes, "Well, I would do something silly, and Tim would answer me with something silly. Then you would answer the two of us with something silly." I started listening to it again. He was right.

You were virtuosos, having fun…
We were all pioneers on our instruments; we'd push at the limits. One funny thing that happened on the road was during a soundcheck in Germany. Our tech comes up and asks, "Is there anything you want?" I was kidding around and said, "Yeah, give me a wah-wah on my snare drum." We come back and there's a wah-wah there. I still have it, an original Jeff Beck Cry Baby. On the album you hear my snare drum wah-wah.

How do you feel Jeff not being here to celebrate the release with you?
Jeff and I mixed the record with his engineer, and that was a few years ago. I was like, "Man, when's this gonna come out?" Then I realised it was for the 50th anniversary. Jeff had just been given the liner notes to read and I was so sad and blown away and sorry that he passed away. I felt empty; I'd played with him for half my life, I can't believe it. As far back as I can recall, Jeff was so healthy. He was a vegetarian from when I met him, in 1967.

"Jimi and I were smoking a joint and he was saying, 'I can't wait to make a record'"

How did you start playing together?
Vanilla Fudge played with Jeff Beck Group, Ten Years After and the Edwin Hawkins Singers [at the Singer Bowl, New York, 13 July 1969]. When Jeff played, Led Zeppelin got up to jam. Afterwards, Bonzo came up to me said, "Jeff really wants to play with you and Tim, here's his number." Tim and I were like, "Great, we *love* playing with Jeff." We'd been listening to *Truth* and *Beck-Ola* and he'd filled in for us when Vinnie Martell got sick and Vanilla Fudge had to record a Coca-Cola commercial… He made a big difference musically, and he was in our minds from then on.

You had such a long relationship. You must have some good memories?
So many good times, in LA and in England. We were both car freaks, and he loved motorcycles. I was into Maseratis, he was a hod rod guy. One time we played together in London. For the encore, we put some fog on the stage. The audience heard a roar, and we rode out in Jeff's hot rods. Who else would do that? But, musically, out of all the guitar players from that era he was the only one that kept going and kept fine tuning, playing with his fingers and getting sounds that made the guitar talk. Nobody played like him.

Rod Stewart was going to be the singer in your group. What happened?
Rod didn't want to work with Jeff for whatever reason, so he bowed out.

But you ended up playing with him anyway.
I tried to play on *Blow By Blow* but we couldn't work it out with Epic. However, if I hadn't done that, I would never have played with Rod – and doing that changed my whole outlook on my career. I learned to write songs, such as Da Ya Think I'm Sexy? and Young Turks. He taught me about image. I would do clinics and he came along and said, "You've got to make an event out of it, man! Like we do with our shows."

Did you always want to be a drummer?
I'm from an Italian family and my cousin Joey had a drum set and whenever we'd go to his house, I'd bang the drums. Then I'd go home and bang on pots and pans. My parents bought me toy drum sets and I'd break 'em. Then when I got old enough to respect the drums, they got me a little bass drum and snare ensemble. My grandfather was a shoemaker and I'd go into his cellar, where he worked, and he'd be banging away, fixing shoes and I'd be joining in on a different tempo.

Who else did you meet when you were starting out?
At 18, I played gigs in the city. There was another band that alternated with us: Jimmy James And The Blue Flames. That was Jimi Hendrix. One night, during a break, Jimi and I were smoking a joint and he was saying, "I can't wait to make a record." I wasn't so interested in that, I just wanted to play live.

And what's your proudest moment as a songwriter?
With Rod Stewart, I had a No 1 record! Rod wrote the forward to my book, and he says, "I fired Carmine, I don't know why." In 2010 I put a band together called The Rod Experience, playing the songs I never get to perform on. When he played recently, out of 12 or so songs I wrote 8 or 9. So I brought The Rod Experience back and played shows in Vegas last Fall [2023]. I just love playing, whether it's Vanilla Fudge, BBA, Rod stuff… I just want to keep playing until I can't play anymore. People ask, "What do you do as a hobby?" This is it.

Beck, Bogert And Appice Live In Japan 1973, Live In London 1974 *is out now via Rhino.*

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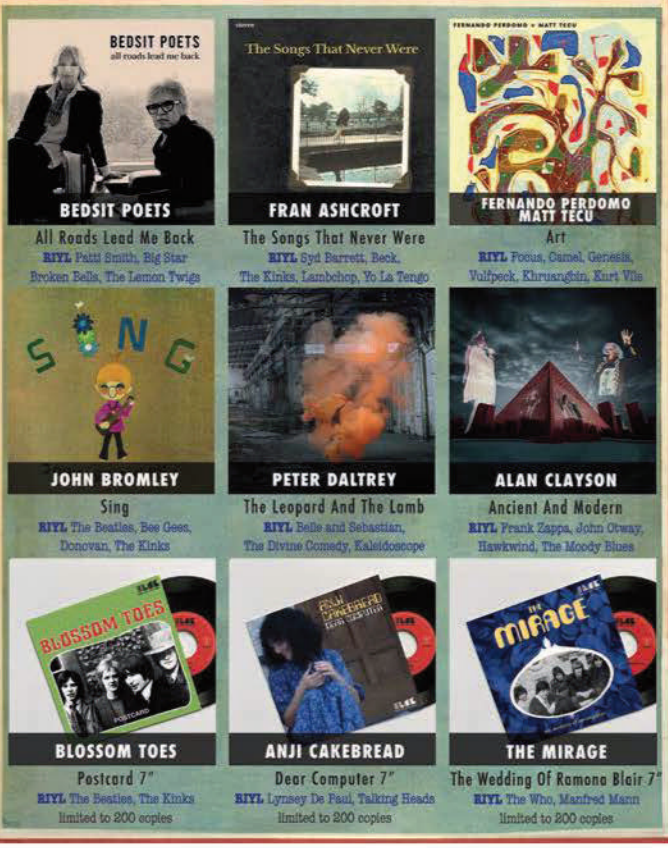

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"1,200 PAGES? WHAT WAS I THINKING?"

Frontman of the much-missed Rush, child of Holocaust survivors, veteran of 40-plus years in progressive rock, self-confessed germophobe and details obsessive – and arguably the Greatest Living Canadian – there's a lot for **Geddy Lee**, 70, to talk about. Fortunately, he's been able to squeeze it all into his new autobiography, *My Effin' Life*, in which he explores the perils of fame, the pleasures of retirement, and an unexpected dalliance with Peruvian marching powder. Asked to name Rush's best album by **Joel McIver**, he warns, "Millions of fans are going to disagree with me on this..."

There has never been another band quite like Rush, who formed in 1968 and blew people's minds worldwide for the next 47 years. An intellectual trio of master musicians who delivered high-fantasy flights of fancy in the 70s, ascended synth-and riff-heavy commercial heights in the 80s and settled neatly into classic rock iconhood in the 90s, they represented the ultimate triumph of mind over marketing. With a very Canadian reputation for polite eccentricity, the trio – Geddy Lee (vocals, bass and keyboards), Alex Lifeson (guitar) and Neil Peart (drums) – should, by rights, have never made it big, but in fact they were huge, especially at the triumphant back end of their careers, when they played arena tours worldwide.

If you caught them on one of those dates, you'll recall the staggering scale of both the production and the songs. Even as a mere trio, Rush made planet-sized music, with Lee steering the show through their big hits Tom Sawyer, YYZ, Limelight and The Spirit Of Radio with a benevolent smile, uttering batlike vocals of extraordinarily high frequency: famously, US alt-rockers Pavement saw fit to discuss his unique pipes in their 1997 song Stereo.

If you never saw Rush live, you're out of luck, because they ceased touring in 2015 and Peart died at the age of 67 five years later, to the widespread shock and grief of the group's enormous fanbase. This marked the end of Rush as we knew it: more than just a rock drummer, Peart was a deep thinker and lyricist who had suffered the losses of his first wife and daughter, causing him to step away from Rush from 1998 to 2002.

Lee and Lifeson have essentially been retired for the best part of a decade now, but hopes that they would play together again never went away. This eventually came to pass in September 2022, when the two played at the Taylor Hawkins Tribute Concerts in London and Los Angeles: check YouTube for the massive reaction from the crowd – and fellow musicians – at either event. An earlier, equally enthusiastic response had greeted Lee when he played with his heroes Yes in 2017, on the occasion of their induction into the Rock And Roll Hall Of Fame.

Still, Lee evidently doesn't want or need to be a full-time musician anymore. He has other matters on his mind, writing *The Big Beautiful Book Of Bass* in 2018 and now publishing a full-blown autobiography, *My Effin' Life*. He's also a photographer and wine expert, and clearly has plenty to occupy himself. Yet still, in the wake of his recent spoken-word tour, rumours havs spread far and wide that he and Lifeson may reconnect for (whisper it) *something new from Rush*.

Time, *RC* feels, to ask him some of the big questions…

Are you pleased with the way *My Effin' Life* turned out, Geddy?
Yeah, I think I am. When I start doing something, I have a tendency to get a bit carried away – that seems to be in my genetic makeup – and I wrote an awful lot of words: the first version was 1,200 pages. After we cut it down to a somewhat reasonable size, although it's still 500 pages, I was like, "Holy shit – what was I thinking? What the fuck was I talking about in those other 700 pages?"

And what's the answer?
I guess you could call it every boring detail [laughs]. I had stories about my travels, I had stories about my hobbies and my indulgences, and a lot more personal adventures and family stuff. In the end it was pared back, and rightly so – I have no problem with that. They did a good job.

You were born Gershon Eliezer Weinrib in Toronto in 1953. Your parents, Moishe and Malka Weinrib, were Polish immigrants who had narrowly survived Auschwitz and Bergen-Belsen as teenagers: you recount their experiences in painful detail in the book. How did you research this period of history?
I took a lot of time over it. I had a lot of tapes that I had recorded of my mother, particularly in 1995 when my sister, my brother and I accompanied her back to Germany for the

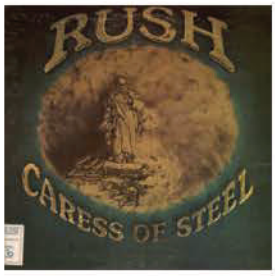
"Trying to remember that stuff was like a detective game": Lee in June 1980 – one of the periods which he sometimes struggles to accurately recall

Photo: Getty

"I thought I was this nerdy kid, but obviously I was acting with great purpose" (this page, l-r): a young Gershon/Geddy (bottom right of pic) at home around 1960 with brother Allan and sister Manya; in Rush in 1972 (on the right) with John Rutsey (left) and Alex Lifeson (centre)

50th anniversary of her liberation from Belsen. We followed up that trip by going to Poland and visiting her hometown. During that time, my brother and I were recording her while she spoke and getting her, while she was in the heat of the moment, to clarify her stories, because she did have a tendency to tell the same story in a few different ways. There were also a couple of books that I found incredibly valuable, including *Remembering Survival* by Professor Christopher Browning, who talks about the same phenomenon.

What were the primary challenges there?
You're talking about traumatic experiences that happened to teenagers, and here they are 50 or 60 years later, trying to recall the stories, and yet they've told each other those stories so many times that the facts kind of blend. I set about reading a lot of stories by other survivors, and there are some very heartfelt and detailed accounts from the same village that my mother came from. There's also the marvellous collection of interviews by the Shoah Foundation. I found members of my family among them, amazingly. I was able to cross-reference a lot of what they had gone through, so what I ended up with is pretty close to the truth, I think. Obviously, I wasn't there, so it's based on the information I was able to glean from all these different accounts. There were some people at the Polish Museum in Warsaw who offered to help: they sent some incredible documents, including my grandfather's arrest and deportation warrants. That was just jaw-dropping. I wanted to get it right, and I wanted it to be my telling of their stories, so I tried to do as much as I could.



This sounds like a gruelling experience.
At times it was. I tried to put myself in the guise of a historian, and to separate myself from it, even though it was my own family members. In Professor Browning's book, there is a story about the day that the train left the Polish town of Starachowice for Auschwitz, and he's quoting my cousin. I could not believe it. That was quite a heavy moment for me – to see my own family there. Those moments were very impactful, and writing the book was both therapeutic and cathartic.

Your father died in 1965, when you were 12. Given that, it seems foolish to ask if you had a happy childhood.
I don't think I was a particularly happy child, although in my very earliest memories I was fairly happy. I was a quiet kid, but I did have a bit of a goofy side. My brother once showed me some old film footage that my dad took, and in the films, I'm always hogging the camera. I never thought of myself as such a ham, but I clearly had a hammy streak. That was revelatory when I wrote the book, because I'd always had a mistaken impression of myself as a child. I thought I was this quiet, nerdy kid, but time and time again, examining my actions as a young child and then after my dad passed away and I got into music, I was obviously acting with great purpose. That doesn't come from a shy, nerdy kid: it comes from somebody that wants something out of life. That was a surprise, and I learned a lot more about myself than I bargained for.

You've experienced frequent epiphanies, or moments of acute perception, since childhood. What are they like?
It's a sudden, acute sense of everything around you. You're struck by your own existence. It feels a little bit surreal, so you ask yourself, "Is this actually happening, or am I having an acid flashback?" I've always had those in my life. They've been described as moments of existential angst, and maybe that's what they are, or maybe it's just awareness. Sometimes you go through your day and you're thinking shit and you're doing stuff, and then you stop and take everything in. As a kid, these moments could be very overwhelming.

You joined Rush in 1968, and the fun began in earnest.
Yeah, for sure. The most fun I had writing this book was dredging up the touring stories about hanging out with my pals Alex and Neil and remembering everything we went through. In particular, talking about the 70s and 80s was a blast for me. Trying to remember all that stuff was like a detective game, figuring out where you were and putting each year back together in your memory. Some of it just falls out of memory, so I'd call Alex every once in a while and say, "Hey Al, do you remember that gig we did?" or "Do you remember that incident?" Some things he would remember exactly, and I

"WE COULD GET FUCKED UP IN PRIVATE WITHOUT ANYBODY REALLY KNOWING"

Photos: Getty; Geddy Lee Archive; SRO Rush Archive

Three will (l-r): the classic Rush line-up of Neil Peart, Geddy Lee and Alex Lifeson in 1974; the late, great Mr Peart in 1977

could have completely forgotten them. And then other things, he was a total blank on. It was a very interesting study on the frailty of memory.

Is it correct to say that Rush didn't make any money until 1978?
That's not 100 per cent accurate. We weren't skint, and we had homes and nice cars, but I always say that fame comes long before profit. Truth be told, we weren't very bright when it came to money. We always wanted to put it back into the show and make the show better; for example if we wanted a new crew guy, or if we wanted to do a new kind of special effect, so we had a hard time balancing the books in the early days, for sure.

In the book, you reveal that you got into cocaine in the 80s. I didn't expect that.
Yep. Someone else expressed that same reaction recently, and asked, "Why didn't anyone know that?", which got me thinking. Because we were a progressive rock band from Canada that didn't have any big hit singles, there was really no journalistic or pop culture spotlight on us at all. We plodded along in relative obscurity, in a way. We had our fanbase, but there were no journalists that wanted to come and hang out with us for five days, like we were Led Zeppelin. There was no sexy lifestyle that they were attracted to, so we could get fucked up in private without anybody really knowing what we were up to. Me and my buddies, we did like to smoke pot in the early days, and we did try other things along the way, including a lot of acid when we were really young, but we were a part of the 60s drug culture, and we were a product of that. Some of those drugs got the best of me, but fortunately we survived them.

Do you still indulge?
No, I don't do drugs. Wine is my drug now.

***Moving Pictures* (1981) album was a commercial high-point for Rush, but you didn't enjoy fame, and you hated it when fans became too obsessed. Did it ever occur to you that you're too sensible to be a rock star?**
Not in the way that you put it, but there are things about the lifestyle – now that I've been sitting here for eight years, since our last tour – that I don't miss. I don't miss the crowd roar... okay, maybe I miss that a little bit. What I do miss is the job, and that beautiful moment when you're playing well, and you look across the stage and your partners are playing well, and you're lost in that moment. That is the best thing ever. That's what I miss.

There's a clip on YouTube of Rush playing the 1981 song YYZ in Brazil, and the caption is, "Only this band could make 60,000 fans sing along to an instrumental".
[laughs] They were amazing! The Brazilians wrote their own parts. It was incredible. I do miss that part. The first time that ever happened was at the Apollo in Glasgow, and I had chills from that and so did my partners, I can tell you. So, I'm not going to

Photos: Getty; Terrence Bert; Geddy Lee

Four strings good (this page, clockwise from above): Lee backstage with his collection of guitars, on the *All The World's A Stage* tour, 1977; Rush in 1979; the trio in the studio in 1980, possibly not having a genuine fight

say that it's not a great feeling to be onstage and have people throwing a lot of love at you. I would be lying if I said that. But it's not something I miss.

You often refer in the book to the band impacting on your marriage. I imagine it's impossible to be both a touring musician and a present partner or father.
It's near-impossible, for sure, and there's damage, which is usually suffered by someone other than yourself. I know so many musicians whose marriages have failed, or come close to failing, or whose children have been neglected, and I have guilt about that with my own kids. Work, and my obsessive nature, means that I get sucked into it, and I didn't pay enough attention to them. That's something that I've tried to correct over the last 20 years of my life, and I know that the other guys were also very aware of that.

There seemed to be a transition point in the early 2000s when Rush relaxed and started having fun, playing giant arenas and having crazy props onstage and so on.
There definitely was. It began with Neil coming back to the band and touring the *Vapor Trails* album in 2002. It felt like a second lease of life. I never thought Neil would get through [the losses of his wife and daughter] and want to play again, but here we were onstage, after that incredibly difficult record to make, and the atmosphere felt so easy. There was an easiness between us and a clear love between us, and a willingness to not worry about anything else but playing our asses off and trying to make each other laugh. From that point until the end of our career, that's all we tried to do. Write well, play well and make each other laugh.

As you see it, when was Rush on peak creative form?
I think with the *Clockwork Angels* album (2012). Now, millions of fans would disagree with that [laughs], but I think there's a maturity in the writing of that album that was not possible at any other time in our history. Some would point immediately to *Moving Pictures* and say, "That was your peak" and there's an argument to be made for that, but if you're asking me, it's *Clockwork Angels*.

Performing with Yes at their Rock And Roll Hall Of Fame induction in 2017 must have felt good.
That was huge thrill for me to do that, I have to say. It was an odd experience, showing up to rehearsal and meeting the guys, because we'd never met before. There were two Yeses at the time, so it was a bit of an odd scene, but nonetheless I was welcomed very warmly and that made me feel great because their music meant so much to me. Playing [the 1971 Yes hit] Roundabout was just about the ultimate thrill. I woodshedded for that moment, I can tell you – I didn't want to fuck it up.

Do promoters and other industry people ever suggest that Rush should recruit a new drummer and tour?
Constantly, and I appreciate it. I don't belittle it; I don't dismiss it. When Alex and I played the Taylor Hawkins Tribute concerts last year, it was very good for us to do that. It was nice to play those songs with other people, and it was no disrespect to Neil at all. Those songs are us, you know? They were him, but they were also us, so to retake ownership of those songs and to not be afraid of that moment was huge, and very tempting to do again. Previous to that, I'm not sure I could make that claim. It was really thanks to the incredible will and generosity of Dave Grohl, the most superhuman being on the planet. He gave us that opportunity: he wanted us there, and he was so encouraging. He did everything he could to make it as easy for us to come back in that context, and he was very cognisant. I remember having conversations with him where he'd say, "Well, you can't play with just one drummer, because then they'll all say that it's Rush 2.0." I was like, "Oh yeah – you're right, Dave. How about you be one of the drummers?"

He'd lost both Kurt Cobain and Taylor Hawkins, of course, so perhaps he understands the sensitivities better than most people.
He understands a lot. He's a caring, sensitive, incredibly giving person. His encouragement brought us back to the stage, and it was in honour of Taylor, of course, and in honour of our own bandmate and pal Neil, but it was more than that, and I think he knew that.

The Californian band Primus toured America last year, playing your 1977 album *A Farewell To Kings* in its entirety. Did you see the show?
Alex and I went when they came to Toronto

"THERE WAS A WILLINGNESS TO NOT WORRY ABOUT ANYTHING BUT PLAYING OUR ASSES OFF"

Photos: Getty. Roger Stowell

Old pals (l-r): Lee and Lifeson reunited in 2020; on the *Clockwork Angels* tour, San Jose, 2012

and sat at the side of the stage. It was weird for us to watch, but suddenly I felt Alex's hand on my shoulder: he was proud to see that someone cared so much about what we'd done that they were willing to go out and pay tribute to it. It was very sweet, and we love those guys so much. They're such great people and great players – and it was great hearing Les [Claypool, bandleader] try to sing my parts. He just did it as himself, which was absolutely right. He made it his own.

You name a lot of people in your book who have either been good to you or have wronged you. Your exact words are, "I am a motherfucker who bears a grudge". That's an unusual degree of honesty.
[laughs] Well, that's good, I guess. When I set out to write this book, my co-writer Daniel Richler said to me, "Are there any rules?" I said, "Only one rule, which is that the only person I should embarrass is myself." I didn't quite stick to that, because there were a few times that I could not resist embarrassing someone else, but for the most part I tried to keep it to people that impressed me or moved me, or to people I miss, and the people I've lost. I've lost a lot of people, and sometimes I wonder, "Is that normal?" Sometimes it feels as though I've lost an inordinate amount of people on a regular basis. Part of the motivation to write is to try and make sense of all of that to myself.

Have you achieved that goal?
Well, in bits. I think it was good for me. Reviewing and paying homage to some of these lost friends was good for me and good for my heart.

You also mention being obsessed with details. Does that make you difficult to work with?
I don't think I'm a difficult guy, but that's me talking. You'd have to ask the people who are sitting beside me in the control room. There's probably more than one recording engineer who would beg to differ, but I've managed to remain friends with all the people I've worked with, so I think that must say something about my ability to be insistent, at times, but not belittling or unfair. I've always put the project first, not my own self or my own wishes. Again, Alex might argue with that from time to time [laughs]. But he still loves me, so we're all good.

Do you feel optimistic about the future?
I do, and I don't think I could have said that before this book, to be honest. That tells me a lot about what the process has put me through. I feel happier today than when I started to write this book, and you have to remember, I began it not very long after Neil passed, so it was a very tough time. But here we are, at the beginning of 2024, and I do feel optimistic about the future, and excited to see what's around the corner.

Well, that's the question that everyone will ask you – what's next?
[laughs] Right! I don't know. One thing I do know is that I don't want to plan my life too far ahead. Another thing is that my life with my wife comes first, so any other idea – whether it's musical or not – is subservient to those decisions. Would I do a musical project? Yes, I would. Will I? We'll see. I'm up for it, but there's the task of promoting this book, and once that's out of the way, I think there'll be a clear view of some musical endeavour that will draw me back in.

Are you good at doing nothing?
Pretty effin' good at it [laughs]. I say that, but my wife would vehemently argue that I'm never doing nothing, because I've always got a project on the go. I've just finished another little book that I'll save for another conversation, and I have so many other ideas for other types of book. I'm obsessive about my bird photography: I have two years of bird photographs that I haven't sorted through yet. And then there's all those bass guitars that are staring at me very guiltily, saying, "What the fuck, man? What are we doing here if you're not gonna play us?" All those things are begging for an answer, and I have to attend to them.

It's the burden of choice.
Yeah. But it's kind of wonderful to have things you want to do, and not all of them are important in the big scheme of things. You make them important by deciding that you're gonna spend time on them.

In the book, you seem to conclude that music and family are all we really have. Did I interpret that correctly?
You did. At the end of the day, that's what you can hold close to you. You know those are real. Everything else seems so ephemeral. RC

***My Effin' Life* is published by Harper Collins.**

RUSH-RELEASED!

FIVE GEDDY-RELATED LPS TO TREASURE

Rush – *2112* (1976)
In career doldrums and facing label opposition, Rush gritted their teeth and dug into sticky lyrical inspirations such as Ayn Rand (Google her and duck) for this über-prog monster. Why write multiple songs for Side One when you can have a single, 20-minute behemoth?

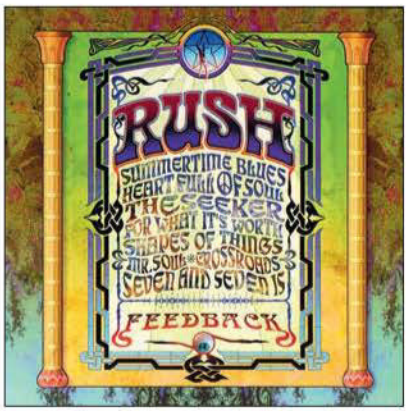
Rush – *Permanent Waves* (1980)
Just listen to The Spirit Of Radio if you want to understand this album. With its taut, relatively short, poppy songs, *Permanent Waves* made it clear that Rush were ready to cast aside the prog craziness and score some mainstream hits.

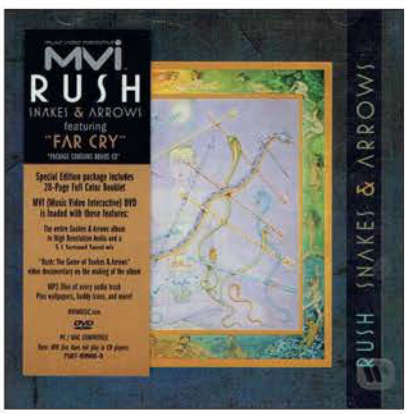
Rush – *Moving Pictures* (1981)
This is the obvious big Rush album, but with the singles Limelight, Tom Sawyer and Vital Signs all hitting bullseye, you'd be mad to omit it. YYZ is the best rock instrumental of all time, too. Yes, you read that right.

Geddy Lee – *My Favourite Headache* (2000)
Geddy's sole solo album to date is a curio, for sure, and you get the sense that he wasn't fully on board with doing it, but there are some inescapable hooks here and it's interesting to hear him write and perform outside the mothership band.

Rush – *Clockwork Angels* (2012)
Going out with a bang, the revitalised Rush recorded their swansong album without realising that it would be their last. Easy, unpressured and cheerful, the songs jump merrily out of the grooves, eliciting some seriously dexterous performances from the masters.

Photos: Getty; Nancy Young





RUSH SELECTED UK DISCOGRAPHY

By Joel McIver

SINGLES

77 Mercury RUSH 7 — **Closer To The Heart/Bastille Day/Temples Of Syrinx** (7", p/s, metallic blue or beige label) ..... **£20 / £15**
77 Mercury RUSH 12 — **Closer To The Heart/Bastille Day/Anthem/Temples Of Syrinx** (12", p/s) **£15**
80 Mercury RADIO 7 — **Spirit Of Radio/The Trees** (7", p/s) **£15**
80 Mercury RADIO 12 — **Spirit Of Radio/The Trees/Working Man** (12", p/s) **£15**
81 Mercury VITAL 7 — **Vital Signs/In The Mood** (7", p/s) **£15**
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81 Mercury EXIT 7 — **Tom Sawyer (Live)/A Passage To Bangkok (Live)** (7", p/s) **£15**
81 Mercury EXIT 12 — **Tom Sawyer (Live)/A Passage To Bangkok (Live)/Red Barchetta (Live)** (12", p/s) **£15**
81 Mercury RUSH 1 — **Closer To The Heart (Live)/The Trees (Live)** (7", p/s) **£15**
82 Mercury RUSH 8 — **New World Man/Vital Signs (Live)** (7", p/s) **£15**
82 Mercury RUSH 812 — **New World Man/Vital Signs (Live)/Freewill (Live)** (12", p/s) **£15**
82 Mercury RUSH 9 — **Subdivisions (Edit)/Red Barchetta** (7", p/s) **£15**
82 Mercury RUSH P9 — **Subdivisions (Edit)/Red Barchetta** (7", picture disc, some with tour postcard) ..... **£25/£75**
82 Mercury RUSH 912 — **Subdivisions (Edit)/Red Barchetta/Jacob's Ladder** (12", p/s) **£15**
82 Mercury RUSH 10 — **Countdown/New World Man** (7", p/s) **£15**
82 Mercury RUSH P10 — **Countdown/New World Man** (12", shaped picture disc) **£20**
82 Mercury RUSH 1012 — **Countdown/New World Man/Excerpts From An Interview/Spirit Of Radio (Live)** (12", p/s) **£15**
84 Vertigo RUSH 11 — **The Body Electric/The Analog Kid** (7", p/s) **£15**
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84 Vertigo RUSH 1112 — **The Body Electric/The Analog Kid/Distant Early Warning** (12", p/s) **£40**
85 Vertigo RUSH 12 — **The Big Money/Territories** (7", p/s) **£15**
85 Vertigo RUSH D12 — **The Big Money/Territories/Closer To The Heart/The Spirit Of Radio** (2 x 7", p/s) **£18**
85 Vertigo RUSH G12 — **The Big Money/Middletown Dreams** (7", 'Special Edition', p/s, gatefold sleeve) **£15**
85 Vertigo RUSH 1212 — **The Big Money/Territories/Red Sector A (Live)** (12", p/s) **£15**
88 Vertigo 080 084-2 — **The Big Money/Red Sector A (Live)/Marathon/The Big Money (Video)** (CD-Video) **£30**
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87 Vertigo RUSH D13 — **Time Stand Still/Force Ten** (7", 'Special Edition', p/s) **£18**
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88 Vertigo RUSCD 14 — **Prime Mover/Tai Shan/Distant Early Warning (Live)/New World Man (Live)** (CD) **£15**
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92 Atlantic A 7524 TE — **Roll The Bones/Show Don't Tell/It's A Rap Part 1 – Alex Lifeson Speaks** (7", shaped picture disc) **£20**
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92 Atlantic A 7491CD — **Ghost Of A Chance/Dreamline/Chain Lightning/Red Tide** (CD) **£8**
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EPs

04 Atlantic 7567-83728-1 — **FEEDBACK** (12", gatefold sleeve) **£30**
04 Atlantic 7567-83728-2 — **FEEDBACK** (CD, gatefold sleeve) **£25**
17 Anthem B0026270-01 — **CYGNUS X-1** (12", 180g vinyl, Record Store Day) **£40**

STUDIO ALBUMS

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74 Mercury 7142365 — **RUSH** (cassette) **£6**
75 Mercury 9100 013 — **FLY BY NIGHT** (LP, gatefold sleeve) **£35**
75 Mercury 7142389 — **FLY BY NIGHT** (cassette) **£5**
75 Mercury 9100 018 — **CARESS OF STEEL** (LP, gatefold sleeve) **£35**
75 Mercury 7142421 — **CARESS OF STEEL** (cassette) **£5**
76 Mercury 9100 039 — **2112** (LP, gatefold sleeve) **£35**
76 Mercury 7142483 — **2112** (cassette) **£4**
77 Mercury 9100 042 — **A FAREWELL TO KINGS** (LP, gatefold sleeve) **£35**
77 Mercury 7142580 — **A FAREWELL TO KINGS** (cassette) **£4**
78 Mercury 9100 059 — **HEMISPHERES** (LP, gatefold sleeve, poster insert) **£30**
78 Mercury 9100 059 — **HEMISPHERES** (LP, mispressing, both sides play Side 1) **£60**
78 Mercury 7142647 — **HEMISPHERES** (cassette) **£4**
80 Mercury 9100 071 — **PERMANENT WAVES** (LP, with newspaper and lyric inner) **£35**
80 Mercury 9100 071 — **PERMANENT WAVES** (LP, with newspaper and lyric inner, label misprint incorrectly lists Between Us as side 2, track 2) **£40**
80 Mercury 7412740 — **PERMANENT WAVES** (cassette) **£3**
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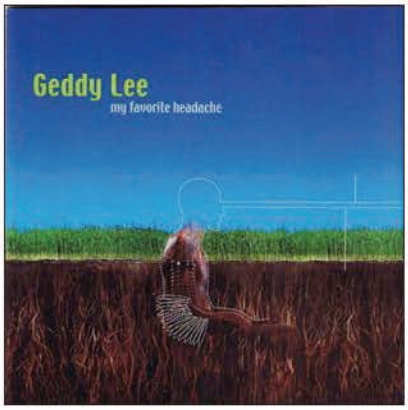


Stairway to Avon

Record label **Sarah** was almost militantly sensitive. The next logical step after Postcard Records' "worldliness must keep apart from me" defiantly innocent ethos, its roster (The Field Mice, Heavenly, The Sea Urchins) had a quietly punk-fuelled ethos – feminist, socialist, anti-capitalist – yet was widely mocked and disparaged by the music press. Located in the heart of Bristol, Sarah were as far removed from "baggy" and Britpop as you could get. **Jane Duffus**, author of a new book about the label's enduring legacy, explains its appeal in the introduction below, then selects 14 "hits" from its catalogue.

Based in Bristol, between 1987 and 1995 Sarah was the most independent of indie labels. Co-founders Clare Wadd and Matt Haynes were driven by feminism, ethics and a passion to truly embrace the DIY attitude of the post-punk scene. Wadd and Haynes were not concerned with forming a capitalist monolith to rival Virgin or EMI. Instead, they eschewed the posturing and vanity of the pop charts and focused on promoting the kind of bands the major labels would be too scared to touch.

Fans were drawn to the label from day one. I've even seen copies of two handwritten letters from a certain Polly Jean Harvey in Dorset wanting to buy a copy of the *Shadow Factory* compilation ("or, as you informed me of its proper name, *L'Usine des Ombres*") back in February 1990. I hope she still has it in her collection because those early Sarah records are worth a pretty penny these days.

Record Collector readers looking to cash in should bear in mind that the most valuable Sarah records are generally the early ones (given they had relatively low pressings) and the later ones (for which the pressing quantity was split equally between 7" and CD single, making the vinyl now much harder to come by). But you should also remember that Sarah singles were purposely sold cheaply to make them accessible and affordable, which means that selling them on for big bucks isn't really in the spirit of the endeavour...

The Sea Urchins
Pristine Christine
(Sarah 1, 7" 1987) £300

Back in 1987, this Birmingham band could have had no idea what a highly desired record Pristine Christine would become. Keyboardist Bridget Duffy says: "It seems strangely amusing that Pristine Christine has become such a legendary single, but it does sound good and it's nice when you suddenly hear it on Radio 6. There were only 1,600 made, so I'm not surprised it fetches so much money. It's a bit like an early Mary Quant piece."

Another Sunny Day
'Anorak City'
(Sarah 3, flexi, 1988) £140

'Anorak City' was a 138-second blast against the post-*C86* scene that adorned itself in anoraks, flowery skirts, tea dresses and bowl haircuts, and added handclaps and fuzzy guitars to every song. The flexi vowed to self-destruct after a mere six plays, although my copy is still going strong several decades later. Another Sunny Day was the band name for Harvey Williams, a man who cemented his status as an integral part of the Sarah story having become pen-pals with Haynes after reading his fanzine *Are You Scared To Get Happy?*. PS, 'Anorak City' was made Single Of The Week by both *NME* and *Melody Maker*.

The Orchids
Underneath The Window, Underneath The Sink
(Sarah 11, 7" EP, 1988) £30

The Glaswegian band released this EP, which includes the song Defy The Law, at the start of the UK's poll tax conflict. The 7" included a poster collage of anti-poll tax material across which the slogan, 'The Orchids Say Don't Pay The Poll Tax', was splashed. "Defy The Law is a three-chords-and-the-truth type of thing. It's just trying to get a point across. I wish we'd done it better, but it was what it was," says lyricist James Hackett.

The Field Mice
Sensitive/When Morning Comes To Town
(Sarah 18, 7", 1989) £60

Asked whether Wadd and Haynes had any musical aspirations, the latter replies that he played keyboards on this plaintive classic, one that builds in intensity. He explains: "They thought it could benefit from some keyboards, so [Saint Etienne engineer] Ian Catt volunteered. But he would have charged £40 and, somewhat recklessly, I said that if Bobby [Wratten, vocals/guitar] sent me the chords, I could try to come up with something. In fairness, we'd always said that if it didn't work out, we were happy for Ian to do it instead. The best thing is, we then had £40 to spend on cocaine."

The Wake
Crush The Flowers
(Sarah 21, 7", 1989) £95

Having enjoyed a few years of the bigger budgets at Factory Records, The Wake had a culture shock when they came to the more financially restricted Sarah. Frontman Caesar recalls how the recording of Crush The Flowers had been booked at a Glasgow studio with producer Duncan Cameron. But Cameron wasn't happy with the quality of the equipment and took the band to his flat in East Kilbride instead. "We were recording in his hallway and getting echo from the bathroom, it was amazing," says Caesar. "It goes to show that you can go in a really palatial studio with a good engineer and producer but it's not any better than what you can do in a home studio."

Photos: Sarah Records, Alison Wonderland

Action Painting!
These Things Happen
(Sarah 28, 7", 1990) £25

Haynes also played synth on Action Painting!'s These Things Happen, a song title which I stole for the name of my book on Sarah. Frontman Andy Hitchcock says: "Matt has been a member of Action Painting! He's not bad, is he?" He adds: "If you're 18 and you've got a record, it's a great feeling. You start listening to imperfections and what you could do better, but I got a good feeling out of it. I thought, 'Would I buy this record?' Yes, I would, and I'd enjoy it."

Eternal
Breathe
(Sarah 31, 7", 1990) £30

Clare Wadd and Matt Haynes had a lovely day out in Reading while Eternal (no relation to the girl group) recorded their only single for Sarah. But despite their 5am alarm call to get the first train out of Bristol, it turned out the studio wasn't booked until the evening. Meaning the teenage members of Eternal had to entertain the label bigwigs for the day. "At the same time, Christian Savill's other band, [shoegazers] Slowdive, were being signed to Creation, who presumably didn't demand to be shown the sights of Reading," adds Wadd.

Tramway
Maritime City
(Sarah 43, 7", 1991) £10

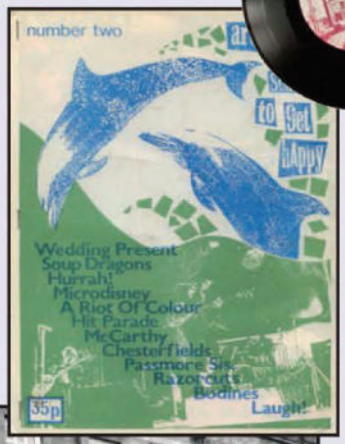
Talulah Gosh's former bassist Chris Scott was the engineer for this recording from the Bristol-based Tramway. He remembers: "The recording studio had reverb that used to switch itself off. We did this recording and Greg [Webster] went down to do the mixing and he came back and said, 'The reverb switched itself off and you hadn't noticed. So, we had to go back and do it again.'" Oops.

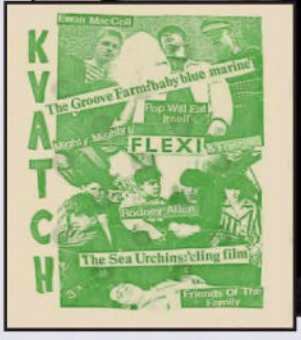
Even As We Speak
Beautiful Day
(Sarah 59, 7", 1992) £15

Australian five-piece Even As We Speak were, and still are, pure pop. The band were so committed to trying to make it big that they relocated from Sydney to the UK for a year to see if they could break through. Despite some airplay on Radio 1 and meetings with major label bosses, *Top Of The Pops* sadly did not come calling. However, Beautiful Day remains an outstanding, and unusual, pop single that they issued while here in the UK.

Harvest Ministers
You Do My World The World Of Good
(Sarah 64, 7", 1992) £30

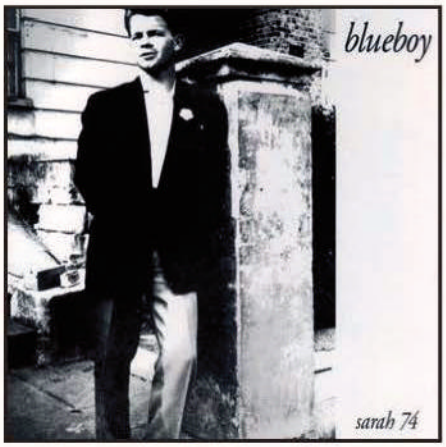
"It seems ridiculous to say the entire recording costs of our complete Sarah output probably did not go beyond IR £3-4,000," laughs Will Merriman of Dublin's The Harvest Ministers. "But the way we record is simple and classic, and a song is either done in two or three takes or else it goes back to the end of the queue. There is no mercy in the studio."





Photos: Even As We Speak; Heavenly; Sarah Records

Avon up here (photos clockwise from above): Harvest Ministers; Even As We Speak pay a visit to John Peel; Heavenly (all three shots early 90s); Matt Haynes and Clare Wadd at Sarah HQ. Pictured at various points above: flyer for a Sarah night at The Apple Orchard, Brighton, 1989; copies of the Sarah Records newsletter, 1994-95; flyer for a 'memorial service' for the label, Bristol, 1995; a tribute album to the label made by 'the Italian underground', 2018; issue No 2 of Haynes' *Are You Scared To Get Happy?* fanzine, 1986; and Wadd's *Kvatch* flexidisc released with the 1987 copy of the same-titled 'zine

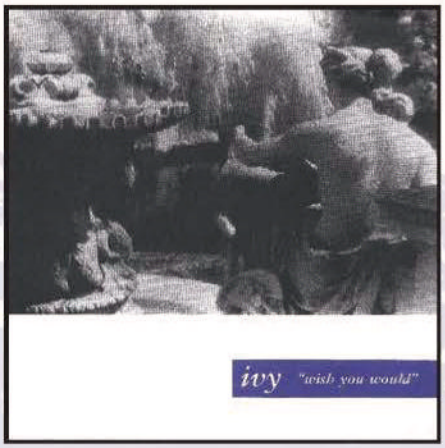


Blueboy
Meet Johnny Rave
(Sarah 74, 7" EP, 1993) £60

This EP from the Reading-based band, fronted by the much-missed Keith Girdler, contains the divine Air France, which is a delightfully laidback and pretty song. While there is no such thing as a 'classic Sarah song', I'd argue that the *Meet Johnny Rave* EP is a great entry point for anyone new to the label who wants to dip their toe into these indie-pop waters. Between Keith's beautiful vocals and Paul Stewart's intricate guitar playing, you've got everything you need here. Including a cello.

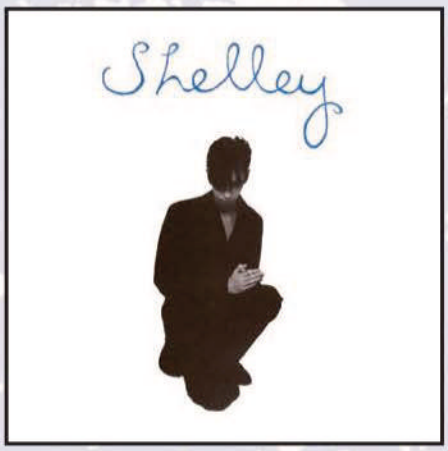
Heavenly
P.U.N.K. Girl
(Sarah 81, 7", 1993) £45

Thanks to its inclusion on a viral TikTok video last year, Heavenly's P.U.N.K. Girl has shot up in value and demand and has had almost 7 million streams on Spotify at the time of writing. Amelia Fletcher and co later put out a defiantly poppy and angry Riot Grrrl anthem, inspired by their visits to the US at the height of the movement and seeing how things were exploding out there.



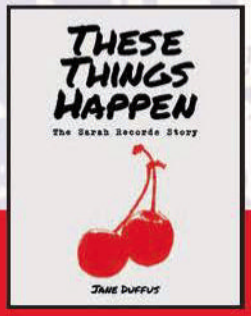
Ivy
Wish You Would
(Sarah 91, 7", 1994) £40

Ivy had an early version of Wish You Would on a compilation EP on Noisebox. A copy of that 7" made its way onto the desk of Steve Lamacq at Radio 1 who ended up playing it a few times. "Matt and Clare wanted to reissue the original recording. But bands being as they are, Wish You Would had been written three years earlier and we were sick of it," says guitarist Julian Cator. "The Sarah version was better produced but I just think the other had a better, indie-ish charm."



Shelley
Reproduction Is Pollution
(Sarah 98, 7", August 1995) £20

The last 'new' Sarah band was Shelley. Clare and Matt told Shelley they wanted them to do a single, and singer Tim Chipping admits: "We just didn't think we were good enough and didn't think we were going to be this band for long. But this was our last chance to be on Sarah. The single finally went into profit a few years ago and Matt sent us a cheque for £10 each." Which, sadly, would only be enough to buy one side of the 7".



These Things Happen: The Sarah Records Story ***is out now on Tangent Books (hardback, 456 pages, 256 photos, 130 interviews).***

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DUO LIPPY

Just as the second act of their careers – either side of a 10-year break – was gaining momentum, personal tragedy hit feminist firebrands **Sleater-Kinney**, now reduced to a two-piece. But after returning to work on artfully angular new album *Little Rope*, they created 10 songs that serve as a reminder that music can help you find your way through the darkness. A little hope: **James McMahon**

Sleater-Kinney were midway through the creation of *Little Rope*, their 11th LP and first since 2021's *Path Of Wellness*, when guitarist Carrie Brownstein received the call. It was the US Embassy in Italy. They'd been trying to reach her for days. The news they imparted floored her. Her mother and stepfather had been killed in a car crash, four days earlier while on vacation in Italy.

"What happened isn't really in the content of the record," says Brownstein today. "But what happened definitely shaped the process of making the record. We've been volleying vocals back and forth for years, but because of the state I was in when we made the record, Corin ended up singing much more than I did."

Brownstein told multiple outlets last year that she found herself 'needing' to hear Tucker sing. "I knew that Carrie wanted to work," says Tucker, who has co-fronted the group with Brownstein since they formed. "She needed the distraction. So, we went to work, and we worked really hard. The atmosphere of making the record became intense because we were pouring everything we had into it. We wanted to make the walls of the songs stronger because they were holding us up in a way. It brought purpose to the record that maybe wasn't there before."

Purpose. A word that articulates the presentation of some of Tucker's best vocals in years. Opener Hell – not so much a song about US school shootings as a howl of pain in the wake of them – hears the singer duelling with the wail of Brownstein's spindly guitar lead. Recent single Say It Like You Mean It is infinitely subtler, while also being the best pure pop song – like a Killers song sharpened on a lathe – the group have released in years. Gerri from *Succession* (J. Smith-Cameron) appears in the Brownstein-directed black and white promo, a weightless performance eking out more emotion still.

Purpose. But also, *furious*. *Frantic*. Even *feral*. And then there are the guitars: Six Mistakes features a heavy central guitar part that is more Delta Air Lines jumbo jet than Delta 5. Crusader sounds a bit like a deconstructed Mudhoney song. Hunt You Down, a Raincoats song that roars. And yet there is light and shade here, with an array of colours in their palette. Dress Yourself is tender, warm and has piano accompanying the soundscapes created by guitar. As Brownstein says, even if it's not *about* what happened to her, and by proxy, her best friend Tucker – the pair briefly dated in the early days of the band – it unquestionably sounds like it was sculpted by such a wretched experience.

"I've learned that grief is about the before and after," says Brownstein. "Sleater-Kinney is a before for me, as well as a during and after. Everything that came after [the incident] was new. New territory. I didn't know what do to do, so I found myself reaching for the before. It was, like, I don't know what to do now – but what I do know how to do is how to play the guitar. That helped me posit myself in the world again.

"I can hear what happened in the record," she continues. "I can hear it in Corin's singing. I can hear it in my guitar tones. Nothing is taken for granted. There's nothing on there that hasn't been thought about, right down to the number of songs we cut to make the tracklisting 10 of the best songs we had. It's a record made by people realising what it is to be alive – and grateful that we are and that we get to do this…"

Poster grrrls (l-r): playing the Fillmore in San Francisco in 2000; returning in 2004; on tour in Australia and New Zealand, 2006

"IT'S THE SOUND OF US REALISING WHAT IT IS TO BE ALIVE"

Little Rope arrives in the aftermath of the band's first proper experience with critical discord. Formed in 1994, in riot grrrl country, Olympia, Washington, in their first run, the group rarely received anything but acclaim for a succession of exciting, daring, innovative records that begins with their self-titled debut in 1995, runs through their 1997 commercial breakthrough *Dig Me Out*, and concludes with arguably their best work to date, 2005's alarmingly psychedelic *The Woods*.

Out of the gate they were celebrated. Former *Village Voice* senior editor Robert Christgau claimed that the band were one of America's essential rock acts. Greil Marcus would up the ante, writing in *TIME* magazine circa 2001 that they were the best rock band in the country. But it wasn't just the critics who were enthralled. Sleater-Kinney's output rarely troubled the number crunchers compiling the charts, but they mattered to many.

Spoon's Britt Daniel was one such devotee. "They felt legendary to me," recalls the singer. "Like they were coming out of nowhere with this sound that was totally unique and really aggressive. I hadn't seen anything like that before, I hadn't *heard* anything like that before". St. Vincent – who would produce Sleater-Kinney's *The Centre Won't Hold* in 2019 – remembers hearing the 2000 release *All Hands On The Bad One* as a teenager, "And mail-ordering every other Sleater-Kinney record at the time. I had posters on my wall." Gerard Way of My Chemical Romance would cover the group's 1996 single, I Wanna Be Your Joey Ramone, live, ultimately appearing in the video for the title track of their 2015 release, *No Cities To Love*, alongside notable A-list fans such as Brie Larson, J Mascis and Sarah Silverman.

A 10-year hiatus followed *The Woods*. There was no explanation at the time, but Brownstein revealed in her 2015 memoir, *Hunger Makes Me A Modern Girl,* that a mental breakdown on tour in 2006 largely fuelled it. Tucker proceeded to make her "middle-aged mom record" under the Corin Tucker Band moniker, while Brownstein, despite a few notable musical releases – the band Wild Flag, which united Brownstein with members of riot grrrl staples Helium and Detroit indie rockers The Minders, released a self-titled record in 2011 – focused her energies on *Portlandia*, the Peabody Award-winning sketch show she created with *Saturday Night Live* alumnus Fred Armisen. Their return in 2015 with the acclaimed *No Cities To Love* revealed that affection for the group had only swelled in their absence.

But last time around? The

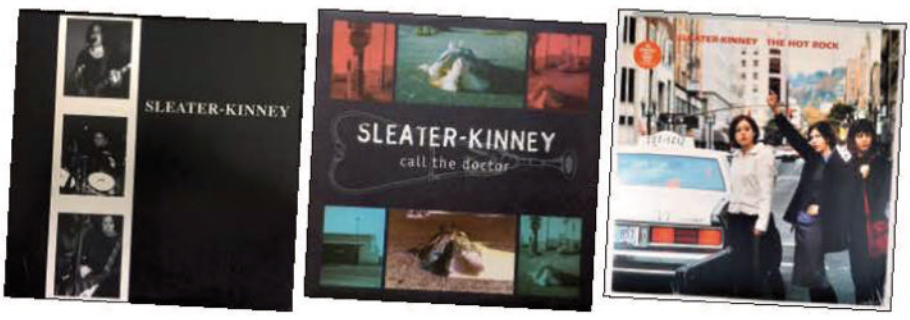


Photo: Chris@hombeekerphoto.com

understated, somewhat lightweight *Path Of Wellness*? It garnered a more divisive response than anything prior. More new territory. It didn't help that it was the first Sleater-Kinney release since 1996's *Call The Doctor* not to featuring the powerhouse drumming of Janet Weiss. While contributing percussion to previous record *The Centre Won't Hold*, the drummer announced on Twitter prior to its release that the group's decision to move in a "new direction" had led to her moving on. Some segments of the fanbase felt personally affronted; a thread posted on Reddit late last year reads, "Sleater-Kinney is so dead to me. Fuck them for still wanting to make music."

Weiss, who has since released a record with her long-term outfit Quasi, later clarified her motivations for leaving on an episode of *The Trap Set with Joe Wong* podcast, saying, "The rules changed within the band. [Brownstein and Tucker] told me the rules changed. I said, 'Am I just the drummer now?' They said yes. And I said, 'Can you tell me if I am still a creative equal in the band?' And they said no. So, I left.

"I thought about it a lot," she continued. "I mean, I will never play with two people like that again. They are totally unique, incredible, intuitive players. It's a lot to walk away from. It's my sisters, my family. But I couldn't be in that band and have it not be equal, especially with what it represents to me. It represents equality… How can we be fighting for equality and not have it in our band? It just became a disconnect."

The band don't discuss Weiss's departure today. She has, after all, been four years gone, while the remaining members have said they remain in contact. But you sense that the lethargic response to their last release was acknowledged by them, even if they don't particularly care. "You know, there's always a lot of chatter, with each album, from fans and critics," reflects Brownstein. "A lot of chatter about how different one album is from the next, which is, of course, intentional. We do try to make albums that push the narrative forward, or that defy expectations."

"Although," says Tucker, "this album was perhaps the exception. It really was, like, super-organic. There wasn't a lot of thought externally about how we were presenting the band, or what people would think. We really did just make the music we wanted to make, and I think perhaps the music we *needed* to make. What we try to do when we make records is finish the songs before we think about where they might fit on a record or what the theme of the record might be. We learned a while ago that if the critic is running the show, you'll never make an album. You have to throw that voice out and just make stuff."

"We've always had the intention to surprise," says Brownstein. "If you look at the difference between *Dig Me Out* and *The Hot Rock*… that's *not* the record that people were expecting after *Dig Me Out*. We've always tried not to repeat ourselves. Infusing the music with authenticity and sincerity and honesty, that's standard. But doing it in a different way is something we've always strived for. That's what every artist we've ever admired has strived for, whether it's David Bowie, or Nick Cave, or PJ Harvey, or Prince. I'm currently super into Joan Armatrading. She started out as a folk singer. She did pop in the 80s. Now she's written a symphony!"

"I THINK WE MADE THE MUSIC WE *NEEDED* TO MAKE"

Though associations with riot grrrl – the aggressively feminist subset of punk that bloomed in America's pacific northwest in the early 90s – are rarely far from Sleater-Kinney's name, the truth is, that's a simplistic tag. In 1994, the year that Tucker and Brownstein came together, Brighton's Huggy Bear split. As did Skinned Teen. Bikini Kill hung on another three years, before blooming into riot grrrl's other most significant alumni, Le Tigre, but by then the scene had more or less fallen.

And yet, much like their experience with tragedy and *Little Rope*, riot grrrl was something that unquestionably shaped

"We were really ambitious (anti-clockwise from top left): Corin Tucker and Carrie Brownstein circa 1995 during the recording of *Call The Doctor*; with touring drummer Toni Gogin, March 1996; onstage in Pennsylvania on the same tour

"We've always had the intention to surprise": Brownstein and Tucker in 2023

Sleater-Kinney; Tucker played in scene queenpins Heavens To Betsy – their first show, in fact, took place at the legendary International Pop Underground Convention organised by K Records in 1991 as part of an all-female bill – while Brownstein played in fellow travellers Excuse 17. Both bands released records on Kill Rock Stars, Donna Dresch's queercore refuge Chainsaw, and K. Ambition and musicality took Tucker and Brownstein beyond that world, but they carried it with them. Crusader, a song sequenced towards the end of *Little Rope*, features the line, "You're burning all the books in this town, but you can't destroy the words in our mouths" – it's a line that could have featured in the output of any of the riot grrrl bands, who never saw an audience a fraction the size of Sleater-Kinney.

"Riot grrrl can be such a musically reductive idea," says Brownstein today. "Politically it feels very rich and dynamic, but musically it always felt like an inadequate moniker. What I think people forget about that Olympia scene was just how much avant-garde music was being made. These were deconstructionist ideas in terms of what constituted a band. History reduces that music to riot grrrl, but that scene was full of innovators. Not everyone was able to turn that into a career or something that had legs for decades, but it was full of people who had big ideas musically and were pushing artistic boundaries in ways that were very influential; everyone was doing different tunings, forming bands that were just guitar and drums, forming bands that had two bassists. Ripping up the rules…"

"And that absolutely shaped us," affirms Tucker. "It's just that we were also really ambitious. The riot grrrl scene supported us. It helped us form the band. But we also had very eclectic music tastes. And we're very curious, and we like listening to new things, and we've always wanted to grow as musicians and as writers. We never thought we'd be able to do this for 30 years – but being all of those things I said is, I think, why we've managed to do it for 30 years."

And yet, it would take the most staunch contrarian to deny that Sleater-Kinney's re-emergence in 2015 coincided with a period of cultural and political western unrest that shows little sign of abating. Watch an episode of *Portlandia* today – a show set in Portland, then considered the liberal haven of the US, but in recent times a city that has spent the last few years aflame, with running battles between left and right wing groups on its streets – and it feels alien, unsettling, not distant but very far away.

Corin sighs. Then delivers her words cautiously. "What we can do as writers is reflect on experiences and question them," she says. "But I don't think that's new. We've tried to do that through a lot of very trying things in our lives, whether they've been political or personal. But it's the emotional reaction that I think is most effective in a song. So, a song like Hell? It's not really what it's about. It's reflecting on the culture of violence in America, this terrible trap that we're unable to get out of. But it's meant to be a very personal story, this moment of realisation that we've created this prison of our own making."

She sighs, more deeply this time. "Things are pretty sad. Singing has always been my way of reflecting how upsetting I think things are; using my voice as a sort of rebellion against it, a protest. There's a lot of protest on this record. But it's done in a way that is musical, and personal."

"That's all you can really do," smiles Brownstein, who couldn't sing from the epicentre of tragedy but intuitively knew she needed to hear her friend wail the songs she'd written. "You can sing. And you can live…" RC

Little Rope ***is on Mom + Pop.***

Photos: Getty; Chris@hornbeckerphoto.com

GRRRL POWER

5 essential Sleater-Kinney records

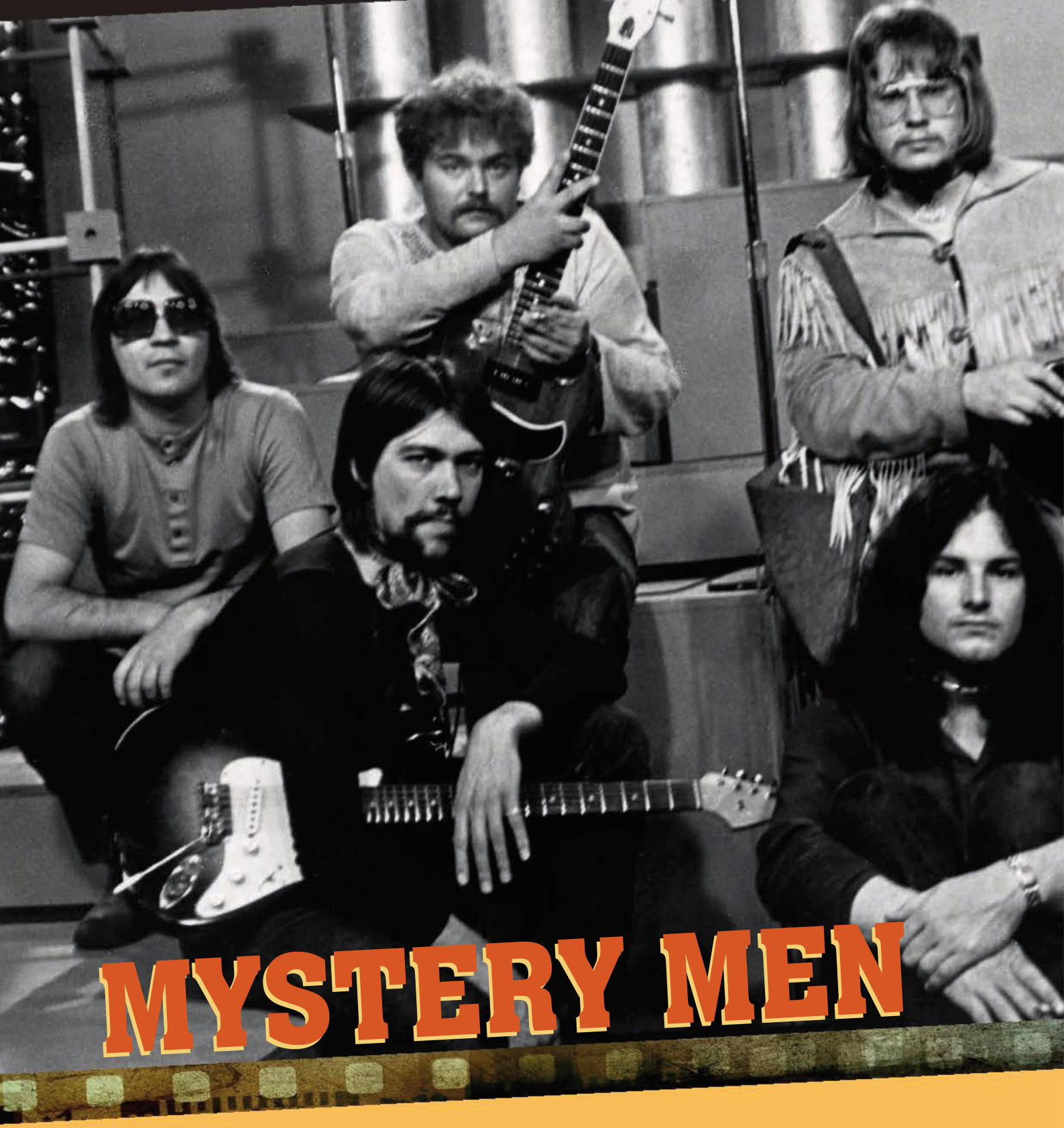
Dig Me Out (Matador, OLE 269-1, UK, LP, 1997) **£25**
The breakthrough record and the debut of Weiss on drums. These two facts are likely connected, but this overtly feminist collection of songs was the band's strongest to this point.

All Hands On The Bad One (Matador, OLE 440-1, UK, LP, 2000) **£20**
John Goodmanson, who had manned the desk for *Dig Me Out*, returned for a release that took bold creative leaps – closer The Swimmer was essentially an avant-garde torch song. "We wanted to be doing difficult work. We wanted to be expanding as musicians," said Tucker.

The Woods (Sub Pop, SP 670, US, LP, 2005) **£25**
The band's undisputed masterpiece saw them edge closer to the territory of hard rock and psychedelia than the spirited riot grrrl of old. It was the last we would hear of them for a decade.

Live In Paris (Sub Pop, SP 1191, UK, LP, Ltd Edition, transparent green vinyl, 2017) **£20**
Recorded at the La Cigale and mostly consisting of latter-day highlights – five songs are plucked from 2015's *No Cities to Love* – a live album was never going to fully capture the maelstrom of the band in concert. But it came close.

Dig Me In: A Dig Me Out Covers Album (Self-released, US, LP, 2022) **£30**
Sleater-Kinney don't appear, but the songs from their classic 1997 record do, as the title suggests. Wilco, Self Esteem, Courtney Barrett, and Low – in sadly what transpired to be one of that group's last recordings – are the best of a very good bunch.



MYSTERY MEN

Around the turn of the 70s, as many of their compatriots who are now household names were still building a mainstream profile, **The Guess Who** were Canada's biggest rock band. They never made many ripples over here, but hits such as American Woman remain instantly recognisable half a century on. They even bequeathed another major outfit in Bachman-Turner Overdrive. Meanwhile, two competing versions of The Guess Who are still touring. **Rob Hughes** hears their versions of events…

Out of the question: The Guess Who circa 1971, around the time of their biggest hit, American Woman

Rattle off a list of successful Canadian exports and chances are you'll arrive at Neil Young, Joni Mitchell, Rush, Leonard Cohen, Bryan Adams and maybe even Nickelback. But there's one name that routinely tends to get left out: The Guess Who.

From the late 60s to the early 70s, they were Canada's most bankable rock band, scoring a succession of major hits, among them the first song by a Canadian group to top the modern US charts. Their albums regularly went platinum, both at home and in the States, where they shared bills with Led Zeppelin, The Doors, Santana, Grateful Dead and more. They were even invited to play at the White House.

For all their success, though, The Guess Who were largely anonymous superstars. By default or design, they rarely toured outside of the US and Canada, shunned the usual rock star hangouts and instead stayed put at home.

"I think we stayed safe in Winnipeg," reflects drummer Garry Peterson, the current band's last original member. "We never moved out to live in New York or LA And we never played live in Europe. In England, the only thing we ever did was *Top Of The Pops*. This is a very strange band. Even today, beyond Randy Bachman and Burton Cummings, I'm sure no one knows who was in it. We just didn't have a high profile for the amount of hits we had. We were truly The Guess Who."

The notion of invisibility also happens to be a key element of the band's story. Their 1965 breakthrough hit, a cover of Johnny Kidd & The Pirates' Shakin' All Over, was recorded when the group was still known as Chad Allan And The Expressions. But the record company decided to credit them as 'Guess Who?' on the label, in a fairly cynical attempt to portray them as a mystery quintet from the British Invasion, then at its populist height. It seemed to work. The single made the *Billboard* Top 30 and went to No 1 in Canada.

It triggered a 10-year run of false starts and commercial glory, of youthful ambition and shifting allegiances, before The Guess Who spluttered to a halt in 1975. The tale might easily have ended there. But this is a band that refuses to quit. The original members have undertaken a number of reunions since – some of them amicable, others less so – as well as being involved in a bitter dispute over ownership of the band's name.

Give or take a few changes, the current line-up has been together now for around 15 years, led by singer/guitarist Derek Sharp. There's also a fine new album, *Plein D'Amour*, which adds more than a lick of gloss to the band's legacy. Peterson sees it as part of an ongoing continuum.

"The Guess Who have undergone many changes," he says. "So many great writers and players have been through this band. And it lives on. The Guess Who is kind of like an idea, a feeling. I like to say that it's taken 60 years to put this band together."

The Guess Who's roots actually reach back further than that. Inspired by the sounds they'd heard from England, Allan And The Silvertones formed in Winnipeg in 1958. "When I joined, we were playing mostly Cliff Richard and The Shadows' music," Peterson explains. "Chad Allan, whose name was Alan Kowbel, had a record pal in London, so we were getting music from the bands there long before anybody knew what a Beatle or a Stone was, or Mike Berry or Johnny Kidd. We were playing The Beatles' Love Me Do around Winnipeg. When it was finally released over here, people would say: 'Oh, we heard your record on the radio!'"

Even their debut single, issued in 1962 and billed as Chad Allan And The Reflections, was an Anglophile slant on American rock'n'roll. Written by Joe Meek collaborator Geoff Goddard, Tribute To Buddy Holly had been recorded a year earlier by Mike Berry And The Outlaws. Aside from Peterson, the line-up featured another two crucial members of what became Guess Who: lead guitarist Randy Bachman and bass player Jim Kale.

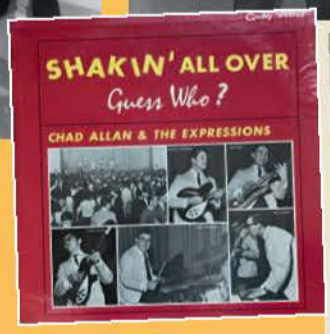
"I'D BE GETTING READY TO GO OUT WITH CHAD ALLAN, AND NEIL YOUNG WOULD KNOCK ON THE DOOR"

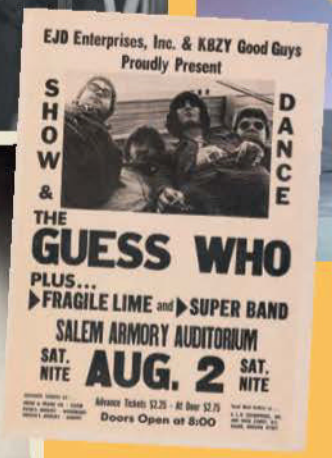
The local gig scene included another young combo very much in thrall to The Shadows. The Squires were led by a certain Neil Young, with Peterson's brother Randy on drums. "On a Saturday night, my dad would be getting ready to go and play drums at the nightclub he worked at," recalls Peterson. "I'd be getting ready to go out with Chad Allan. And Neil Young would be knocking on the door to pick up my brother to go and play with The Squires. That was kind of a typical weekend at the Peterson house."

The band had morphed into Chad Allan And The Expressions around 1965. Shakin' All Over was released in Canada on the Quality label, then picked up by Scepter in the States. "The record company said, 'How are we gonna get a Canadian band played on the air when all radio wants is British music?'" says Peterson. "So, I think Quality's president decided to put 'Guess Who?' on the label. It was a promotional gimmick, just to try and get it played. We hated it because it was obvious that people would think we'd just copied The Who. But then, after you've had a Top 20 song, how do you say, 'Oh, no, it's actually Chad Allan And The Expressions'? You're already branded."

Creatively at least, The Guess Who jumped up a notch when 18-year-old Burton Cummings joined the band in early 1966. He was initially signed up as keyboardist, though his impressive vocal ability was a natural fit alongside Allan. But the latter quit not long afterwards, leaving Cummings as sole frontman.

Eager to build more momentum, The





Guess Who followed up their first Top 50 single in the UK (His Girl) by visiting their spiritual home. The plan was to record in London, then tour the country. But they were soon left disappointed. "It turned out that the recording contract was untenable," Peterson laments. "They told us, 'No record deal, no tour.' We were stuck in London until we met someone from a publishing company, who said he'd record us if we did a few of their published songs. When we finally got back to Canada, we were about $25,000 in debt, which was huge at that time."

The saving grace was old mate Chad Allan, who'd since moved into television. As host of *Let's Go*, CBC TV's popular weekly music show, Allan installed The Guess Who as house band. "It was basically like The Monkees' show, except Canadian," says Peterson. It was a lifeline that extended into a two-year residency, which also allowed Bachman and Cummings to develop and refine their songwriting partnership.

Every band needs a champion. Enter producer Jack Richardson, who'd spotted The Guess Who on *Let's Go* and duly offered them an advertising project for Coca-Cola. Before long, he'd signed them to his Nimbus 9 company and mortgaged his house to fund the recording of 1969's *Wheatfield Soul*. The album title alludes to the band's prairie sound, though there's also a heap of rock, psychedelia and buzzing pop.

"We were huge fans of The Beatles," says Peterson. "I don't mean to compare us, but Jack was our George Martin. He was so important to our development and recording. And smart enough to let us do what we wanted, with a gentle guiding hand here and there. We were a band patterned first after The Shadows, but then it was The Beatles and the Stones."

The lift-off moment came in the spring of '69, when These Eyes – an atypical ballad – made the *Billboard* Top 10, going gold in the process. The Guess Who's moment had finally arrived. Signed to RCA, they were packed off on tour around the States, filling venues and stopping off to play prestige events along the way, including the *Seattle Pop Festival* with The Doors, Santana and Led Zeppelin. "These people were all our idols," marvels Peterson. "We were just in awe of where we were and what we were doing. But it was like starting a snowball. It just grew larger and larger as it went down the hill."

Six months after *Wheatfield Soul*, The Guess Who were back with a follow-up. The title of *Canned Wheat* may have stretched the whole Canadian prairie metaphor a little too much, but the album was more accomplished, switching easily between Buffalo Springfield-ish harmonies, overdriven rock, country and limber pop-jazz. It also yielded a couple more US hits in Laughing and Undun.

But the band reached a commercial peak in 1970. The harder-edged American Woman went Top 10 in the States, driven by its unstoppable title track, a riffy monster that became a huge international hit. The single topped the *Billboard* chart for three weeks. "American Woman came out of a jam," remembers Peterson, who shares a co-writing credit with Bachman, Cummings and Kale. "At the time I was listening to The Electric Flag, with Buddy Miles, who played double bass drums. We were in between two sets in one place in Toronto, at a curling club, and we couldn't find Burton. So, I just started to play a double bass drum figure. And everybody jumped on it. Then Burton came running onto the stage and sang. And that was it. People loved it, so we kept it in the show. Every night it kept morphing, changing slightly here and there. It was a very organic song."

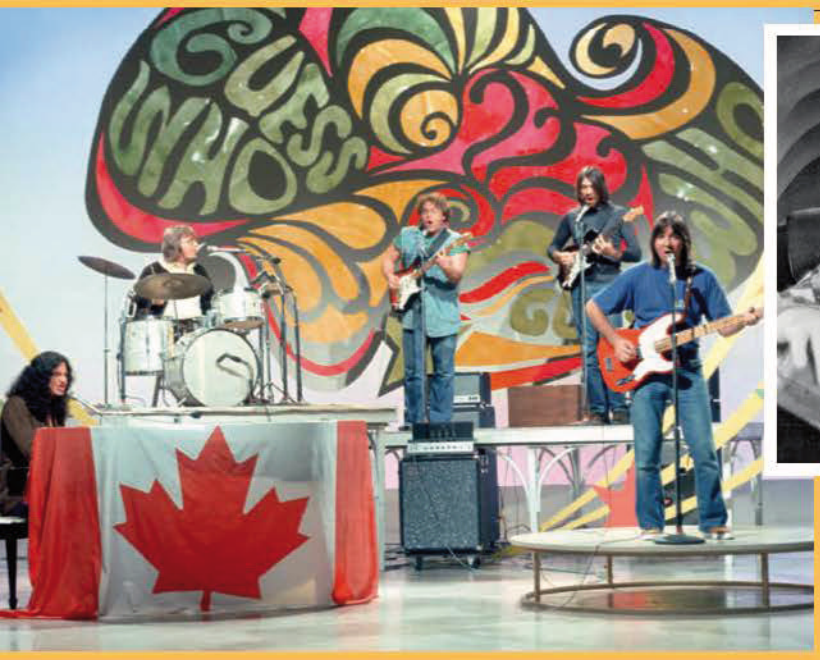
The Guess Who's profile was now big enough to warrant an invitation to perform at the White House that summer. But while American Woman was the shimmering new jewel in the band's crown, its lyrics left the Nixon household feeling somewhat queasy. Some took the song as a veiled attack on US foreign policy at the height of the Vietnam War. Cummings, for his part, insisted it was about his preference for Canadian girls over what he saw as their more "dangerous" counterparts in the States.

"Some of the lyrics in American Woman are kind of about what was going on in the country at the time," opines Peterson. "And Mrs Nixon asked us not to play it. We said, 'Fine, this is your party. We're not here to make trouble.' But we had a good time anyway. They'd set up a gazebo on the South Lawn. The Marine Command Band were there, with Gary Puckett singing, and we were playing at the other end. I think the whole thing cost $100,000 to set up. Princess Anne and Prince Charles were inside the White House, having dinner with the British ambassador."

Bachman had already left the band by then. There was some press conjecture over his decision, but it appears that a mixture of ill health (gall bladder problems) and disagreements over some of the members' lifestyle choices (Bachman had recently become a Mormon) were primary factors. He would go on to enjoy greater fame with Bachman-Turner Overdrive.

Peterson refutes the idea that The Guess Who were over-indulgent party people: "I don't think we were as bad as a lot of bands. But just enough, I think, that it was not a good thing for the career of the band. For instance, we were supposed to do a live album at Carnegie Hall. And because of late night stuff he was doing, Burton couldn't talk on the day that it was supposed to happen. I've read that he feels very badly about that. But we're grown people, and you do what you need to do. However, you must accept the consequences."

Winnipeg guitarists Kurt Winter and Greg Leskiw were brought in to replace Bachman.



Who are you (l-r): Bob Ashley, Randy Bachman, Chad Allan, Jim Kale and Garry Peterson as Chad Allan & The Expressions, Canada, 1964; Bachman, Burton Cummings, Kale and Peterson lead The Guess Who into London, 1967; Cummings, Peterson, Kurt Winter, Greg Leskiw and Kale flying the flag on US TV, 1971; Cummings and new guitarist Domenic Troianoof, 1974

The pair made an instant impression on the resulting *Share The Land*, another big-seller with an altogether heavier sound. It spawned hits (most notably Cummings' ruminative, folksy title track), but The Guess Who's commercial fortunes waned slowly over the next couple of years. Band members came and went, some of them of them voluntarily, others not.

"You have to have egos to have a rock band, otherwise you'd be playing polkas at weddings," asserts Peterson. "I'm not saying it's good or bad, but maybe that's what it takes: unique creative tension. I'm sure The Beatles had it, and the Stones."

By May 1972, Kale had quit. The band's last major success, issued two years later, was Clap For The Wolfman, a tribute to flamboyant DJ and inspiration, Wolfman Jack. Feeling that a solo career was the more attractive option, Cummings eventually wound up the band in late '75.

For a long time, The Guess Who felt like unfinished business. The original members (minus Kale) reconvened for a 1979 TV special, then, with their bassist back in the fold, for a series of Canadian dates in 1983. The band marked the occasion with a live album. A more sustained reunion (again without Kale) took place in the early 2000s, though it's unlikely to happen again. This is where it gets complicated.

Kale has himself led a number of competing reunions down the years, using a variety of different players. In 1977, having discovered that nobody had actually thought to trademark The Guess Who name, Kale decided to acquire it himself. He finally retired from music in 2016 but remains in the curious position of still owning the band's name. Historically, this has caused some friction with Bachman and Cummings, who've toured and recorded together, but have been unable to get permission to do so as The Guess Who. Kale seems more than happy, however, to allow Peterson and the current line-up to continue using the name. Bachman and Cummings have dismissed these other iterations as "the fake Guess Who".

Understandably, Peterson is a little guarded in his take on all this: "The question I would ask, or the public has to ask, is why is the band not still together? All four originals are still alive." And is there still a measure of ill-feeling between the original members, or has that since been resolved to some degree? "I think it's very schizophrenic," he says. "When we were together, it seemed good. But for some reason, it couldn't last. Right now, I'm out playing the music of the band, which I helped create, in my own small way. What does that tell you? I'm a music guy. I don't give a shit about the rest of it."

Peterson concedes that being the last man standing is "a double-edged sword. You almost wish it could've been the original band standing, but that wasn't a possibility. And isn't." Yet The Guess Who of *Plein D'Amour* still has plenty to offer.

"THE QUESTION I'D ASK IS, WHY IS THE BAND NOT STILL TOGETHER? ALL FOUR ORIGINALS ARE STILL ALIVE"

"Derek Sharp has been in the band twice as long as Burton was," notes Peterson. "He's an incredible talent. I didn't think, in my lifetime, that I'd be involved with two lead singers of the calibre and talent of Burton and Derek.

"I've always felt a responsibility to the people that have contributed to this band," he adds, "The Guess Who started a long time ago and it's grown to where it is today. And our furthering mission is to add to that great legacy."

Plein D'Amour ***is on Deko Entertainment. Chad Allan passed away on 21 November, and is remembered on p38 of this issue.***

QUESTION MARKS

How to buy The Guess Who

Wheatfield Soul (RCA, 1969) **£15**
1966's *It's Time* was decent enough, but this is where The Guess Who legend really begins. Artfully crafted pop-rock with splashes of psychedelia. These Eyes and Lightfoot (a tribute to fellow Canadian musician Gordon Lightfoot) are standouts.

Canned Wheat (RCA, US, 1969) **£15**
The band's fifth album runs the full gamut of their repertoire, from unabashed folk-pop (Laughing) to sinewy jazz (the Dylan-inspired Undun, featuring Burton Cummings' flute solo), to the countrified No Time.

American Woman (RCA, 1970) **£15**
Tougher and more overtly rockist, typified by the title track (driven by Bachman's Zep-like riff and Cummings' intense vocal). The medley No Sugar Tonight/ New Mother Nature is The Guess Who at their explorative best.

Share The Land (RCA, 1970) **£10**
Bachman has gone, but guitarists Kurt Winter and Greg Leskiw fill the void admirably. The sound is heavier and more blues-oriented, while the title track, Hand Me Down World and Hang On To Your Life, are clearly built to endure.

Live At The Paramount (RCA, 1972) **£10**
Recorded in Seattle's titular theatre, with new boy Donnie McDougall on rhythm guitar, and dominated by a 17-minute monster jam of American Woman. New Mother Nature is extra powerful, too.

A MESSAGE TO YOU

Give or take Hot Chocolate, well ahead of Hi-Tension et al, **Cymande** were the first black British band of note. With influences ranging from soul, funk, and reggae to blues-rock, jazz and calypso, they were big in the States but failed to capitalise on early success. A staple for sampladelic hip-hoppers, they are finally getting their due with a brand new documentary. Cymande says: **Lois Wilson**

Cymande circa 1973, shot for the gatefold sleeve of second album *Second Time Round* (l-r): Derek Gibbs, Mike Rose, Ray King, Steve Scipio, Patrick Patterson, Sam Kelly, Pablo Gonsales, Joey Dee

Photo: Neil Terk

Originally from Guyana, Jamaica and Saint Vincent, but calling south London home, Cymande created a lodestar for 70s black Britishness. With producer John Schroeder, they fed their Afrocentric aesthetic through their melting pot of influences: soul, funk, blues-rock, reggae, jazz, calypso to soundtrack their experience with tracks such as The Message, Bra, Dove and Zion I. Largely ignored in the UK, in the US they were playing 30,000 seaters in support of Al Green but after three albums - 1972's *Cymande*, 1973's *Second Time Round* and 1974's *Promised Heights* – they split, with founding members Steve Scipio and Patrick Patterson going on to retrain as lawyers. As time passed, the group's status grew, however, and co-opted by the hip-hop community, they've become a constant source for loops and breaks with everyone from The Fugees to Wu-Tang Clan utilising their work.

Fifty years on from their initial split, their story is finally being told on screen in Tim Mackenzie-Smith's excellent documentary, *Getting It Back: The Story Of Cymande*. A 2024 tour is also planned, where they will be playing Australia for the first time and new music promised.

"It feels good to be back and appreciated," bassist Steve Scipio tells *Record Collector* over a joint zoom with guitarist Patrick Patterson. "Especially in the UK. It's like we are finally being heard."

The seeds of the Cymande project were sown by Patterson and Scipio. Patterson and his family came to the UK from Guyana when he was just eight in 1958. Scipio and his family, also from Guyana, arrived in the UK in 1963, aged 13. Living on the same street in Balham, south London, they struck up a friendship, bonding over a shared culture and music. Scipio loved jazz and calypso, Patterson loved Jimi Hendrix and Led Zeppelin and they both lapped up the soul music of the time.

"Patrick played guitar, he had an affinity for it and after I had tried all manner of instruments, he suggested I learn the bass and that was the start of us putting a band together," Scipio explains. "We were in our early teens at this point, doing what boys do at that age, and towards the end of the 60s we put together Metre, a jazz quartet with saxophonist Pepsi Delgardo and drummer Phil Gibbs. There was no long-term plan at this stage, we never thought we'd make a career out of music, we just enjoyed playing jazz together. It was fun."

"But looking back we learned a lot from being in Metre," adds Patterson. "Pepsi Delgardo was really experienced, and Phil Gibbs was an out-of-the-ordinary drummer and they gave us the opportunity to stretch out. It was definitely the genesis of Cymande's sound. We did Miles Davis' Footprints and Rahsaan Roland Kirk and Dave Brubeck tunes. We liked to play in different time signatures, to experiment in jazz."

"THE WORKING MEN'S CLUBS WERE AN EXPERIENCE. THEY DIDN'T EXPECT CYMANDE"

When Phil Gibbs relocated to Australia, the group split. Scipio and Patterson then honed their craft further with legendary British-Nigerian percussionist and Fela Kuti mentor Ginger Johnson, playing in Johnson's band built around his talking drums made from hollowed-out elephants' feet and the bush piano, a wooden box with metal tongues that provided a throbbing bass tone.

"The eight to nine months playing with Ginger Johnson's African Drummers had a huge influence on us," says Scipio. "He introduced us to Nigerian and African rhythms and the connectivity and interplay between instruments. You can hear that all play out in Cymande."

"There was a really healthy afro jazz scene at that time as well," says Patterson. "There was Assagai, Spear and Osibisa as well as Ginger Johnson. The jazz scene in the UK was growing as well so that all contributed to where we found ourselves at and gave us a platform to launch Cymande from."

In 1971 they got the core of the group together, Scipio and Patterson joined by drummer Sam Kelly, percussionist and flautist Mike 'Bami' Rose, conga player Pablo Gonsales and saxophonist Derek Gibbs. Rose, who had come to the UK from Jamaica in 1962, had previously played with Rico Rodriguez. Gibbs, meanwhile, was a jazz head and through Gonsales the group were introduced to Rastafari.

Taking their name from a popular calypso song about a dove, they began rehearsing in the aforesaid Kelly's basement. Foundational gigs took place in London at the Ovalhouse, the 100 Club and Upstairs At Ronnie Scott's. "We repurposed some of Metre's material in our early days,"says Patterson, "but we knew where we were going with Cymande from the beginning with all our influences

converging. Everyone quickly got in line."

The university circuit and working men's clubs took them further afield and the latter out of their comfort zone.

"The working men's clubs in the north were quite an experience," says Scipio, laughing. "They weren't expecting a band like Cymande. They wanted Knees Up Mother Brown. I don't think anyone enjoyed that, band or audience."

Around the same time, their booking agent invited producer John Schroeder to see the group rehearse. On paper it wasn't the ideal fit: Schroeder, who had started out as A&R assistant to Norrie Paramor at Columbia Records, was best known for his easy listening productions with his instrumental pop outfit, Sounds Orchestral. He had also penned several hits for Helen Shapiro including Walkin' Back To Happiness and produced Status Quo's Pictures Of Matchstick Men.

"Despite John's background, he got what we were doing," says Scipio. "He saw something in us and wanted to put us in the studio as soon as he could. There wasn't much time between our first meeting and recording our first album. It was very quick."

"We have so much respect for John," says Patterson. "He had the foresight and courage to capture our sound and there was magic in the studio with that core band and him."

By this time the group also featured singer Ray King and Peter Serreo on tenor sax and foregrounding identity, community and culture, their Schroeder-financed and produced self-titled debut album, recorded in De Lane Lea Studios, is an out-of-this-world classic. From the irrepressible spirit of Bra (slang for brother) – "but it's alright, we can still go on," they sing over triumphant brass and tribal rhythms – to the empowering nyahbingi chanting and twittering flute of Zion I and potent lead single The Message, they turned grim urban reality into a Yes We Can statement.

"We called it nyah rock – that first album was really about capturing what we did live on record," says Scipio.

During the sessions, Ray King left (he's on Getting It Back), replaced by Joey Dee. King, a UK soul singer, had helmed the Coventry-based Ray King Soul Band in the 60s and went on to nurture Jerry Dammers, Lynval Golding and Neol Davies in his next groups, Nite Train and Pharaoh's Kingdom, before Dammers and co then launched The Specials, The Selecter and 2 Tone. The aforesaid Golding once said, "No Ray King, no 2 Tone."

"There was no acrimony with Ray. He just wanted to follow a more soul direction," says Scipio of his departure. "It made sense."

Issued in October 1972 on Schroeder's Alaska label in the UK, the album failed to gain attention. In the US, where it was issued on Janus, an offshoot of Chess, however, it made its mark when The Message was picked up by black radio stations. Its jazz, funk and reggae hybrid and rallying cry resonated with the civil rights movement and gave them their first hit when it placed at No 22 on the US Hot R&B Songs.

Back by popular de-mande: the band in 1973 and (inset, right) playing their first show for 40 years at Le Trianon, Paris, 19 September 2014

There followed a US tour supporting Al Green. "We were 22, 23, still young and to be flying to the States, it was unbelievable, and then the reception…" Scipio marvels. "The audiences loved us everywhere we played even though we were just the support act and then to be sharing a stage with Al Green. It was amazing. We also did seven days at the Apollo with Tyrone Davis and Jerry Butler. They didn't suffer fools there and we went down really well."

"It's an extraordinary story when you think about it," says Patterson. "We went from rehearsal rooms in Brixton to flying to New York to play with Al Green. We got picked up in a limo from the airport. We went from playing to 200 people, if that, in a basement club in the UK to 30 or 40,000 in the States."

Second Time Round, their second album, came swiftly on their return home from the US tour. Recorded once more in De Lane Lea Studios under John Schroeder's instruction, it's an exhilarating mesh of reggae, jazz and funk with tracks Fug, Anthracite and Trevorgus, all blaring horns, bubbling bass and blistering groove. By rights it should have been huge but again it failed to find a UK market, although it hit No 41 on the US Top R&B albums chart.

"The second album was more studied," considers Scipio. "It was more focused on our message. We had found our sound and style after recording our first album and touring the US."

"With each album we felt we were progressing, moving forward," says Patterson. "We were better musicians, better writers. After America we had a wider vocabulary, we could express what we were feeling and experiencing better. But it wasn't surprising to us that we weren't having hits in the UK. There was little outlet for black music to be commercial unless you went down the pop route and we weren't prepared to do that."

By the release of their third album, *Promised Heights* featuring the impossibly funky Brothers On The Slide, the group had a different lead singer – Joey Dee had left part way through the recording, replaced by Jimmy Lindsay. Lindsay would later hit with the lovers rock classic Where Is Your Love and his voice gave the group a smoother, sweeter edge.

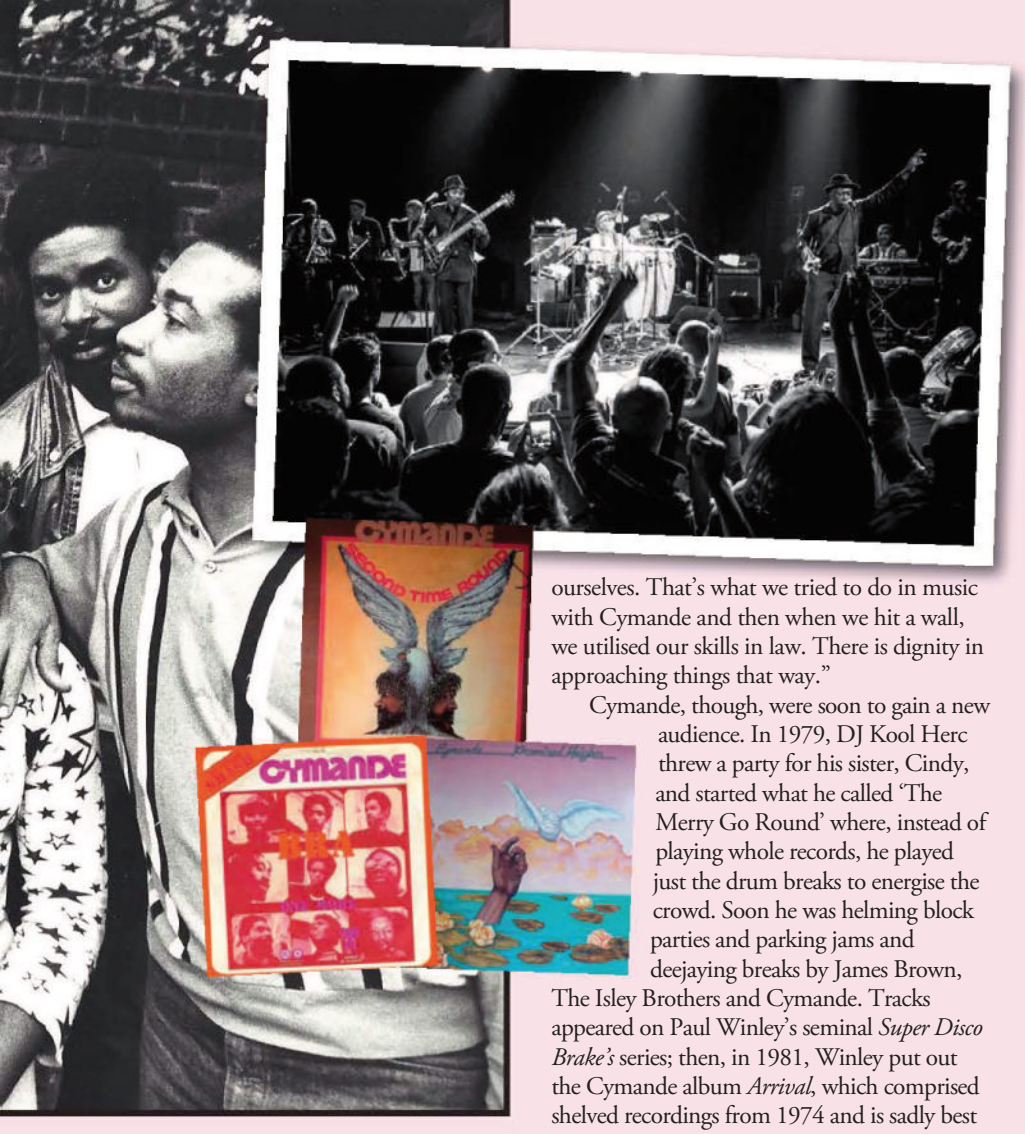
Issued on Contempo in the UK, *Promised Heights* made few waves despite a press reception at Ronnie Scott's that had the critics on their feet and whooping.

"We then did another tour of the US, [but] coming back to the UK, it was deflating," Scipio says. "To have been appreciated by that many people and then to come back and be looking at playing the clubs we had started out in… We had no promotion, no airplay, no support at all. We knew it wasn't right to go from playing to 30,000 people to 200 so we took a break. Maybe if we'd been older, we might have been able to use the success we had in the US, but we didn't know how."

"Stopping the group for a while was about us not being prepared to accept something less than we thought we deserved after everything we had put into Cymande," reflects Patterson.

During the group's pause Scipio and Rose joined the South African exiled band Jabula.

Photo: Neil Terk



Led by Julian Bahula, a former member of Malombo Jazzmen, Jabula were active in the fight for liberation of South Africa, working with the African National Congress and South African Congress of Trade Unions.

Patterson, meanwhile, became the musical director of the Black Theatre in Brixton, and later founded soul jazz outfit View From The Hill with Trevor White and Angela Winter, releasing 1987 album *In Time* on EMI.

"We went from playing to 200 people in the UK to 30,000 in the States"

But neither's respective projects filled the hole left by Cymande and, after retraining as lawyers, Scipio moved to Anguilla to work in the attorney general's chambers and Patterson – after working in English chambers – went to work for the government of Dominica.

"We both come from families in law," explains Patterson. "My father was a lawyer, Steve's aunt was a lawyer and, as I see it, we all have an obligation to maximise whatever potential we have and do the best we can as individuals in every circumstance we find ourselves. That's what we tried to do in music with Cymande and then when we hit a wall, we utilised our skills in law. There is dignity in approaching things that way."

Cymande, though, were soon to gain a new audience. In 1979, DJ Kool Herc threw a party for his sister, Cindy, and started what he called 'The Merry Go Round' where, instead of playing whole records, he played just the drum breaks to energise the crowd. Soon he was helming block parties and parking jams and deejaying breaks by James Brown, The Isley Brothers and Cymande. Tracks appeared on Paul Winley's seminal *Super Disco Brake's* series; then, in 1981, Winley put out the Cymande album *Arrival*, which comprised shelved recordings from 1974 and is sadly best forgotten. Through DJ Kool Herc, though, Cymande's future had been written and, by the mid-80s, they had become the go-to group for sampling: from 1985's Work, Work The Body by Sugarhill Gang and 1986's Jack The Groove by Raze to 1996's The Score by The Fugees. By the turn of the century, they'd become one of the most sampled acts ever.

In 2015, prompted by this new-found recognition, they returned with *A Simple Act Of Faith* which, recorded with John Schroeder, remained true to the group's original spirit.

"To be back in the studio with John, whom we remained friends with, it was a great experience, like it was meant to be," says Patterson.

Since then, the group have played sporadically but are back this year with new music and a tour to coincide with the release of *Getting It Back: The Story Of Cymande.*

"It feels like the right time for us because the music has come full circle," says Scipio. "We have a new generation appreciating what we were trying to communicate back in the 70s. It may be 40 years later, but they get it, they understand it and they relate to it. Looking back, there's no bitterness. I recognise the politics of the time and how it impacted on our music and what we were trying to do but getting the recognition now, especially in the UK with the documentary, that's really wonderful."

Getting It Back: The Story Of Cymande *is in cinemas and available digitally on BFI Player from 16 February. Cymandeofficial.com*

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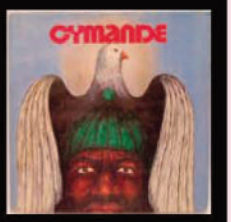


Cymande *Cymande* (Alaska ALKA 100, LP, UK, 1972) **£100**
Fanfaring their arrival, their John Schroeder-produced eponymous debut is a genuine classic, a pioneering mix of soul, funk, reggae and afrocentric past, present and future sounds. Providing a score to their UK black experience, it's both cerebral – a lyrical response to racial, political and social injustice – and incredibly danceable. One of the foundations of hip-hop, it charted in the US but did nothing in the UK.

Cymande *Second Time Round* (Janus Records JLS 3054, LP, US, 1973) **£40**
Building on their first album, the group, straight off their US tour, return to the studio with John Schroeder at the controls and produce a manifesto for the times. Their innovative grooves sounding like no other band before, they were too ahead of the game, but they paved the way not just for hip-hop but for the Bristol sound with Massive Attack, Tricky et al's fusion of styles.

Cymande *A Simple Act Of Faith* (Cherry Red BRED 668, LP, UK, 2015) **£15**
Marking 40 years after they first separated, this was an unexpected joy, the group led by Scipio and Patterson reuniting with John Schroeder on their fourth album proper and proving they still have it. Its 12 tracks are slower paced but potent, borne out by the Curtis Mayfield-like Do It (This Time With Feeling) and unity anthem Everybody's Doing Alright.

Also try:
Jabula *Afrika Awake* (Jabula Records JBL 2003 A, LP, UK, 1979) **£18**
After Cymande, Steve Scipio and Mike Rose joined producer/percussionist Julian Bahula's Jabula and made 1978's tremendous *In Amsterdam*. Its mix of anti-apartheid activism and SA percussive funk was then repeated on the follow-up, which is even better as brass blazes, bass bubbles and walls come tumbling down.

Photos: Getty

Future legend: Bowie as the Young American, eyeing up his earlier incarnation as Halloween Jack while wondering... what next?

WHO CAN I BE NOW?

NINETEEN-SEVENTY-FOUR FOUND DAVID BOWIE IN TRANSITION: FROM GLAM LEPER MESSIAH TO PLASTIC SOUL MAN. HERE, MIKE GARSON, TONY VISCONTI AND BOWIE'S SCHOOLFRIEND AND 70S COMPANION GEOFF MACCORMACK TELL THE STORY OF BOWIE'S '74 AS HE MAKES THE CH-CH-CH-CH-CHANGE FROM THE QUEASY FUTURE-SCHLOCK CONCEPT ROCK OF *DIAMOND DOGS* TO THE PHILLY-FIED NEO-DISCO OF *YOUNG AMERICANS*. EYES WRITE: NICK HASTED

Birds of a feather (l-r): Marianne Faithfull sings with Bowie during *The 1980 Floor Show* TV special, the Marquee, London, October 1973; Bowie with wife Angie on his departure to the US by train and boat, July 1973; (inset right) Bowie dominates the newsstands

"A lady said, 'I don't know if I want to meet him, I have a feeling he's into black magic,'" the urbanely hip US talk show host, Dick Cavett, tells his guest, David Bowie, on 2 November 1974. "And other people just see you as a very skilful performer who changes from time to time, from one thing to another."

The white-suited Cavett leans back with almost horizontal ease in his chair, a picture of post-hippie cool, but the Englishman's body language now offers a crazed contrast. Maybe it's the mention of black magic, maybe some inner synaptic frenzy, but Bowie almost jumps out of his tautly drawn skin, biting on his nervously flying fingers, eyes and mouth bouncing through multiple startled expressions in a manic split-second, as if all his recent personae – Ziggy, Aladdin Sane, the Diamond Dog – are bubbling through his system, like John Carpenter's Thing bulging through assumed human forms. Settling into a still more disturbing impression of friendliness, unnaturally bright, tired eyes sunk deep in his skull and teeth too big for his mouth instead essay a rictus, Joker grin.

More so even than the gaunt spectre glugging 2 per cent milk for sustenance as his limo glides through the desert in the BBC's *Cracked Actor*, filmed that autumn and viewed with horror on 26 January 1975, *The Dick Cavett Show* is the defining document of cocaine's vampiric consumption of Bowie in 1974. Snorting loudly as Cavett goes to an ad break, he fires a phantom hit to his brain.

And yet Bowie's 1974 was a story of equally frenzied, extraordinary creativity. Its first two months were spent finishing *Diamond Dogs*' dense, dystopian glam coda. Bowie was the titular dogman on the gatefold sleeve; inside, a painting portrayed the lyrics' Hunger City. Bowie's summer US tour built this city in a hugely ambitious theatrical spectacle which visually killed Ziggy, with Bowie now sporting suavely parted, matinee idol red hair. A fortuitous tour break then allowed a lightning switch into soul with a rapidly recorded new album, *Young Americans*, set for 1975 release, and the monolithic tour stripped back to a semi-pro soul revue.

Bowie's *Cavett Show* performance of 1984 and Young Americans reflected the year's changes. He wore a tight brown suit, blue-grey shirt, black braces and wide, checkered tie, becoming what he called the Gouster, as much 40s LA hepcat as 70s soulman. 1984, already *Diamond Dogs*' *Shaft*-like funk outlier, was now recast in the "plastic soul" sound, with five mostly black backing singers led by Luther Vandross and Latin congas helping to kiss rock goodbye. And if Young Americans saw Bowie's coke-blasted voice burn out mid-song, it was still a bright bulletin on the American scene.

Bowie could have taken Ziggy to the bank. Instead, he followed his Beckenham Arts Lab instincts, and cashed in the glam era to pursue a more questing trail. 1974's turn from avowedly inauthentic sci-fi pop star to gorgeously crooning Philly soul singer was a crucial transformation second only to Ziggy himself, setting Bowie free. The Thin White Duke, Berlin, Ashes To Ashes' zombie Major Tom, *Let's Dance*'s uber-pop upgrade of *Young Americans*' "normal" guy – all these could follow, now he'd shown anything was possible.

As Mike Garson, Tony Visconti and Bowie's schoolfriend and 70s companion Geoff MacCormack confirm in new interviews with *Record Collector*, 50 years ago, David Bowie blew his heroic future wide open.

I. THE 1980 FLOOR SHOW

Bowie's Hammersmith Odeon "retirement" on 3 July 1973 had been a hysterical climax to the Ziggy myth. Its documentarist, DA Pennebaker, noted it had been lit to obscure as well as reveal, so the stage seemed to disappear and the audience saw Bowie and the Spiders red-lit as if in the night-sky, under stars. Pennebaker found it a "haunting" way to go out. Three months later, following *Pin Ups*' desultory sessions with the Spiders sans definitively sacked drummer Woody Woodmansey, Mick Ronson, Trevor Bolder and Mike Garson showed up for three mind-numbingly dull days at the Marquee, filming a special edition of NBC TV's *Midnight Special* music show, redesigned to Bowie's specifications as *The 1980 Floor Show*. Bowie retained Ziggy's shaved-eyebrow stare and orange mullet, for now. Filmed on 18-20 October 1973, this was the Spiders' real, anticlimactic last stand, and the first clue to Bowie's 1974 moves.

"I felt David's stress," Mike Garson recalls to *RC*. "He was facing being micro-managed due to TV technicalities, it's not how you make art. It wasn't the same joy as being in Trident studio with David, doing Time [from *Aladdin Sane*] in one take. We did those songs over and over and, uh!"

The audience included Bowie Fan Club members, music journalists, Tony Visconti and his then-wife Mary Hopkin, Angie and 2-year-old Zowie Bowie, Dana Gillespie, Wayne County and Lionel Bart. "You all know The Spiders," Bowie told them, gesturing to a band he clearly still considered extant, now including his Chelsea neighbour Mark Pritchard on second guitar and ex-Bluesbreakers/Zappa drummer Aynsley Dunbar. The Astronettes, an amateurish Bowie side-project indulging his new black New York model girlfriend Ava Cherry alongside Geoff MacCormack (aka Warren Peace) and Jason Guess, were on backing vocals and congas.

Bowie's first TV production was partly a variety show spotlighting 60s heroes in the spirit of *Pin Ups* (released on 19 October). The Troggs' bowl-cut singer Reg Presley was squeezed into a glam jumpsuit but seemed to have been beamed in blinking from 1966 as they rampaged through Wild Thing, I Can't Control Myself and their new glam-punk single Heavy Movies. Marianne Faithfull wore a virginal white dress as she sang As Tears Go By with pretty placidity, became a blitzed chanteuse for Noel Coward's 20th Century Blues, and donned a nun's robes and wimple to duet with Bowie on a Weimar-glam I Got You Babe. Glimpses of her bare

bottom beneath her holy outfit distracted the crowd from her flat Germanic rasp. Taking Sonny Bono's role in a V-shaped black feather outfit like monstrous chest-hair or perhaps a giant female bush, Bowie supported his partner through each take. The pair plainly adored each other for this brief moment, later going so far as a failed sexual fumble in his Chelsea pad, before each drifted into their own drug hells.

The chest-piece was part of a last outrageous wardrobe of Ziggy outfits, prepared by Bowie's in-house tailor and designer Freddi Buretti, and including designs by Natasha Korniloff and Kansai Yamamoto, continuing his *Ziggy Stardust Tour* work.

I Can't Explain, Everything's Alright and Sorrow continued *Pin Ups*' promotion. But this transitional piece also saw Bowie expand his concept of staging into genuinely theatrical terrain. Where the *Ziggy Tour* relied on Bowie's costumes, mime and lighting, the *Floor Show* lived up to its name. On Sorrow, six dancers in frozen tableau on a chessboard floor were poked into life by Amanda Lear (Roxy Music's *For Your Pleasure* cover star and Bowie's lover), who perched on a balcony as the white-suited singer wooed her. A Bowie-scripted scene cut by NBC showed where he was at. "Well, what are you?" Lear queried. "I can see you're trying to invent something…"

The show was a byproduct of more grandiose new projects. The relentless schedule which made Ziggy a star had ceased after Hammersmith (the next tour of the as-yet-unconquered US was cancelled when Bowie's manager, Tony DeFries, grasped its ruinous cost, the real reason, some thought, for Ziggy retiring). Bowie therefore spent late '73 dabbling in other media. *The Ziggy Stardust Show* attempted to turn *The Rise And Fall Of Ziggy Stardust*'s sketchy concept into a coherent narrative, with Five Years now denoting the time left for the Earth as its natural resources rapidly dwindled, and Ziggy cannibalised by living black holes while singing Rock'N'Roll Suicide. Bowie would enthusiastically talk this up as a future TV show over a *Rolling Stone*-brokered lunch at his Chelsea home with William Burroughs on 17 November.

An adaptation of George Orwell's *1984* now occupied him most, with off-Broadway playwright/director Tony Ingrassia, whose 1971 production of Andy Warhol's *Pork* was liked by Bowie, flown over to collaborate. The rigours of real theatrical work violently disagreed with the singer, and Ingrassia was soon sent packing. *The 1980 Floor Show* anyway punned on *1984* and premiered its initial music.

"We've written a musical," Bowie told his fans on the final day of shooting at the Marquee. "And this is the title song called 1984. We'll be doing the show in March next year."

1984 incorporated a song then known as You Didn't Hear It From Me and framed the TV show, as if this glimpse of future music held its true meaning. The broadcast began with the silhouetted dancers forming the words "Bowie" and "The 1980 Floor Show", till Bowie's face loomed into focus, and delivered the dystopian news: "Beware the savage jaws/Of 1984!" A first sight of the Astronettes – two-thirds black, dressed as if for a Nuyorican rent party with bright shirts tied loosely round waists, with MacCormack's congas beating non-rock rhythms – tallied with the funk guitar's novelty. Bowie's visual style was more familiar, with his Japanese-style, rainbow-coloured kimono torn away to reveal a high-waisted, keyhole-shaped outfit modelled on Sonia Delaunay's costumes for Tristan Tzara's Dada play, *The Gas Heart* (a riot-causing 1923 sensation). But this was a new sound in embryo form.

So where were the Spiders? The band tore through The Jean Genie, where Bowie's most outrageous costume comprised barely-there netting, with two glittered hands groping his chest; a third hand meant for his balls was cut by NBC. Ronson rose to the occasion, grinning as he wrapped his arm round his old friend with as much manly affection as the censors could take, and duelling with Bowie's blues harmonica. Scour through the outtakes and you'll find a censored, poignant sequel to *Top Of The Pops*' Starman, as Bowie lies braced on the floor, ready to receive, and Ronson mounts him, on top just for once.

"WELL, WHAT ARE YOU?" AMANDA LEAR QUERIED. "I CAN SEE YOU'RE TRYING TO INVENT SOMETHING"

Photos: Getty

Ronson had broken off mixing a solo album to make the Marquee. Pushed into it by DeFries – who was dividing and ruling, and taking a punt – *Slaughter On 10th Avenue* would be hyped to fleeting success in February 1974, hitting No 9. Using new Bowie songs and the Marquee's remodelled Spiders, it was a last touch of '72 stardust.

II. "RATS AS BIG AS CATS" – THE YEAR OF THE DIAMOND DOGS

Mick Ronson's last work with Bowie for 19 years was a November 1973 session for the *1984* musical which would soon morph into *Diamond Dogs*, as the Spiders tried 1984/Dodo (the final name for You Didn't Hear It From Me) in Trident with producer/engineer Ken Scott. Squint, and little had changed. This version is, though, very different to Bowie's final design. Ronson's stately string arrangements somewhat resemble symphonic soul at times, but amount to another sci-fi lullaby, better suited to soundtracking Gerry Anderson's *UFO* (cancelled in 1970) than *Shaft*. His wah-wah guitar is fine, but Aynsley Dunbar's foursquare beat contributes to a track stiffly struggling for liftoff. It might have worked on *Aladdin Sane*.

In the control room during the mix, Bowie played Barry White records to Ken Scott, studying the juncture of strings and rhythm, and hymned Gamble and Huff's Philly soul sound. The push towards not only *Diamond Dogs* but *Young Americans* began here, in a place Ronson and the Spiders couldn't go.

"Within the first couple of takes, it became fundamentally clear that *all* of us… weren't blackly funky," Mark Pritchett recalled in Paul Trynka's biography *Starman*. "[With Bowie] it's 'Can't you hear what I hear?" and [if not]… 'I'll get someone who *can*'."

"There was a falling out between Mick and David," Tony Visconti believes. "I think it was about when Mick wanted to pursue a solo career. They were good mates initially. Then David started to use other guitarists because he didn't want to be seen to depend on Mick."

Bowie soon dropped Ken Scott and Trident studio, too, standbys from *Hunky Dory* to *Aladdin Sane*. Producing himself and playing unschooled lead guitar on *Diamond Dogs*, the question of how he replaced Ronson's fundamental role in his music-making arises. Did he expand to fill the hole himself?

"You can't replace Mick," Garson says simply. "Mick was a fantastic string arranger, a very good piano-player and phenomenal guitarist, and when they sang together there was no one like that blend. So, when he moved on, it wasn't like, 'Let's fill the gap from Mick.' It was, 'Let's do something different.' And David was trying to be himself and see if he could cut the umbilical cord and still be great without the Spiders. That takes a lot of balls, and a lot of inner strength when you've had a winning formula

that could easily have gone on for two years, or 10! But the artist in him was different than the commercial successful performer of Ziggy. *Diamond Dogs* wasn't more commercial, but it's actually a deeper album, and extraordinarily dystopian and disturbing and cutting-edge. I thought, 'You're going to have a hard time selling this,' but he had to do it. The internal artist in him emerged."

Outtakes released alongside the Spiders' 1984 on *Diamond Dogs*' 30th Anniversary edition show other early, mellow explorations. A Bowie arrangement of Dodo motors gently, bolstered by Beatlesque horns – more brass band than Philly – and leaving his lyric of betrayal room to breathe in a soulful vocal ("Now we can talk in confidence/Did you guess that we'd been done wrong?"). A demo of Candidate for the 1984 musical is built on strolling piano and haunted by fuzz guitar. Apparently about an Orwellian political figure in a TV-monitored society, Ziggy-like performer's paranoia also recurs, now with a more nakedly personal edge: "Make it a thing, when I'm on my own, to relieve himself/… When I gazelle onstage, to believe in myself…" Both tracks contain fear at their edges, while sounding free.

The *1984* musical was definitively scotched when George Orwell's widow,

Glam fam: Angie and David with their son Zowie, at a press conference in Amsterdam, 7 February 1974

Photos: Getty

Sonia, refused the rights to his novel, finding the notion of a rock'n'roll version ridiculous. Bowie quickly supplemented its remnants with scraps from *The Ziggy Stardust Show* (Rock'N'Roll With Me and Rebel Rebel), and cut-up ideas gleaned from his meeting with Burroughs and reading his novel *Nova Express*.

"Teen punks on rusty skates living on the roofs of the dystopian Hunger City; a post-apocalyptic landscape," he summarised to Dylan Jones, looking back in 2008 in the *Mail On Sunday*. "I was looking to create a profligate world that could have been inhabited by characters from Kurt Weill or John Rechy – that sort of atmosphere. A bridge between Enid Blyton's Beckenham and The Velvet Underground's New York."

Diamond Dogs' opening lyric, Future Legend, sets the scene. Reprinted in the inner sleeve alongside a painting of a city suffocated in a sickly yellow mist, it describes Hunger City's necropolis: "Fleas the size of rats sucked on rats the size of cats and ten thousand peoploids split into small tribes coveting the highest of the sterile skyscrapers – like packs of dogs assaulting the glass fronts of Love Me Avenue." That address's mix of 60s love-in and 70s solipsism suggests the theme Bowie identified to *Disc*'s Ray Fox-Cumming. "It's a backward look at the 60s and 70s and a very political album — my protest."

In truth, the sense of entropy was common in what remained of the English counterculture in 1974. Michael Moorcock's contemporary novels starring his androgyne dandy Jerry Cornelius, for instance, include *The English Assassin* (1972), which shares the queasy glow of *Diamond Dogs*' inner sleeve in a "Kensington Road that was red with reflected firelight…[as] sodium chloride drifted in the streets". Later, the equation of an apocalyptic aftermath with the disappearing hippie dream is made plain:

Take a Bowie, son: RCA execs present our hero with an award for 'outstanding musical achievements' over six albums, January 1974; (inset right) the gatefold to *Diamond Dogs* and the book that partly inspired it

"When half the barbarians were on the South Bank, the bridge, shaken by a hundred different 12-bar blues and a thousand moccasins and calf-length suede boots, fell slowly down into the grease of the Thames… For a moment, a cassette tape-recorder could be heard playing You Can't Always Get What You Want… then that, too, was absorbed by the water."

This was the milieu in which Bowie now worked, grimmer than *Ziggy Stardust*'s breezy showbiz end of the world. The album was also, he added to *Disc*, "more me than anything I've done previously". It absorbed his first shivers of drug dependency, as cocaine and speed kept up his work-rate and paranoia.

"I found drugs in a major way around the end of that Ziggy period," Bowie told Chris Roberts in 1999. "*Diamond Dogs* scared me because I was mutating into something I just didn't believe in anymore," he told *Arena*'s Dylan Jones, looking back on what he saw as a helpless continuation of *Ziggy Stardust* and the schizoid *Aladdin Sane*, "and the dreadful thing was, it was so easy." Now, though, "that persona had started to feel claustrophobic, and I needed a change… *Diamond Dogs* was making me sick, both physically and creatively."

Diamond Dogs' sessions switched to Olympic Studio B in October 1973 and February 1974, a period which included a late expedition to Studio L Ludolf in Hilversum, Holland and a brief foray into London's Island Studio. Olympic was *Diamond Dogs*' home, though, surely picked because it was the Stones' 60s HQ, just as Bowie's wary friendship and rivalry with his Chelsea neighbour Mick Jagger was becoming a driving force. "It felt like a real studio," Garson recalls. "Very funky, very worn."

The incendiary switch on the album's opening from Future Legend's lupine wails to the Leni Riefenstahl rush of ecstatic crowd noise as Bowie howls, "This ain't rock'n'roll – this is genocide" expands *Diamond Dogs'* sci-fi dystopia into the title track and its own musical world. It also introduces Bowie's latest, sketchy persona, Halloween Jack, a "real cool cat" who rides a rope from his broken skyscraper home to the street. Diamond Dogs has the Stones' louche R&B swagger, emphasised by Bowie's sax and Ronson-like riff. But the music is packed thick, its inspiration mutated.

Engineer Keith Harwood and tape op Andy Morris helped Bowie's first solo production at the studio in leafy, Thameside Barnes. A last Spider, Trevor Bolder, and Lulu (who got a Mott-like career reboot when her Bowie/Ronson-produced The Man Who Sold the World hit No 3 in February 1974), were around early on, but *Space Oddity* bassist Herbie Flowers and drummer Aynsley Dunbar laid down the basic tracks. Alan Parker also contributed guitar to 1984 and Rebel Rebel. The latter's pounding, highly Stones-like riff came to Bowie at 4am; the Stones themselves had downed tools at Olympic's neighbouring Studio A hours earlier. Parker finessed the guitar part later, on a teen girl glam anthem capable of reigniting Bowiemania singlehanded. With a relentless beat matched by empathetic lyrics ("We like dancing and we look divine"), it was a natural hit, allowing experiment elsewhere. Even here, though, its album mix sees Bowie's voice sink deep in odd sounds.

Springsteen's Spirit In The Night, from his 1973 debut *Greetings From Asbury Park, N.J.*, was another rock inspiration played repeatedly in the studio. Bowie covered the same album's Growin' Up with the Faces' Ronnie Wood on guitar, but it didn't fit his new record. *Diamond Dogs* instead offered Rock'N'Roll With Me's soul-jazz Hammond

and Bowie singing, "I'm in te-ars" like a glam Otis, and the wistful, decadent ballad We Are The Dead. 1984 was worked on extensively, till Bowie finally got the Orwellian Barry White vibe he wanted, Alan Parker's wah-wah and Tony Visconti's slashing string arrangements jolting the record into startling future-funk. Even as glam got its grim terminus, *Young Americans* looms.

"Queen Bitch on *Hunky Dory* is totally like a *Ziggy Stardust* track," MacCormack notes. "So, the transition sometimes slipped over. If you isolate that one track, you can see the next move, can't you? That track I co-wrote, Rock'N'Roll With Me, leans towards more soulful stuff, too."

Instead of the Spiders' band recordings, Bowie now burrowed down into Flowers and Dunbar's basic tracks, overdubbing himself, or working in individual communion with Garson or drummer Tony Newman. "There weren't that many musicians on *Diamond Dogs*," Garson notes. "A lot of times I remember it was just me and him." He recalls the process. "I think he liked that I was a blank canvas. I didn't know much about rock'n'roll, but I knew a lot about classical music and avant-garde jazz. So, I was a good sounding board, and I could just sit down and play something on piano, and it would open up a whole universe for him because of his psychic awareness and telepathic ability. He was like a forensic scientist: he could get into my brain, and whatever was going on he could pull it up."

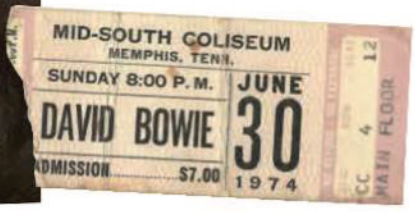
Garson considers the musical universes Bowie extracted in those five months at Olympic. "It was a little on the experimental side. He talked to me a lot about William Burroughs, and he was doing a lot of cut-ups of lyrics. I remember sitting with him with newspapers, and I didn't quite understand. And he obviously didn't want me to repeat what I did on *Aladdin Sane*. I knew he was looking for something extreme and virtuosic, which you hear after Sweet Thing/Candidate, on Sweet Thing (Reprise). When I start on Sweet Thing it's simple little intervals, and when I come back at the end the left hand is playing all these wild passages on a Lydian scale, and the melody's going on the right. That's what he was looking for from me."

Titfer tat (l-r): Bowie in Amsterdam, February 1974; the same month, Lulu apes his style to promote her cover of The Man Who Sold The World; (below inset) '74 tour artefacts

Bowie's eighth album was far more worked on than its predecessors as he took hold of production, but the work itself wasn't strained. Garson picks out more evidence of his methods. "There's 20 minutes floating around on YouTube of a rehearsal for Rock'N'Roll With Me. We just keep going over and over: he's almost getting frustrated, I'm making a lot of mistakes, I don't know what I'm doing, but he's amazingly tolerant. There's nothing on the track except piano, drums and bass, and he's talking into the mic. There are 10 very solid versions, and he had the ability as a producer to know which one landed."

> "A LOT OF THE TIME IT WAS JUST ME AND HIM. I THINK HE LIKED THAT I WAS A BLANK CANVAS" – MIKE GARSON

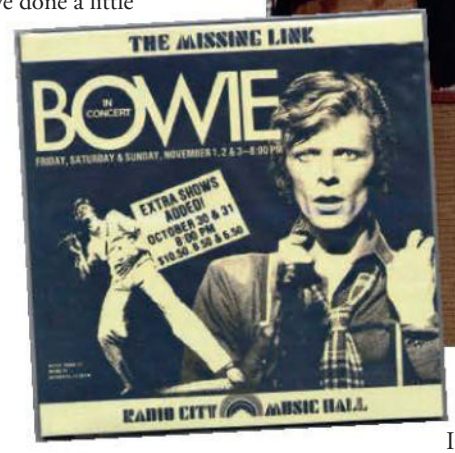
Diamond Dogs carries all this work in its dense and cluttered grooves. It's comparable to the Stones' claustrophobic *Exile On Main St* two years earlier, but more alien and insectile. Tracks stretch out over Bowie's experimental new canvas, seeping from one song to the next, like the 10-minute Sweet Thing/Candidate/Sweet Thing (Reprise), with its cut-up lyrics of fake yet exalted romance ("So you scream out a line, saying I want you, I need you/… Do you think that your face looks the same?"). Rebel Rebel fades in on that suite's



Photos: Getty

electronic chitter, 1984 on Spanish trumpet. Though still tethered in style to glam, its spirit is wilder and more introspective.

Bowie looked to a man he'd last worked with on *The Man Who Sold The World* to make sense of the mayhem. "*Diamond Dogs* was a very messy production," an unimpressed Tony Visconti says. "David worked with a few different co-producers and engineers in various studios. Sonically, it was kind of weak, poorly recorded. He phoned me saying he tried to get a good mix in every important studio in town, but with the same disappointing results. I told him about my home studio, a very professional facility in a modest house in Hammersmith. He came to me with his master-tapes, and I started mixing. I feel I could've done a little better, but it was like squeezing blood from a stone. The important thing was that David was very happy with the results."



Rebel Rebel was rushed out on 15 February 1974, racing to No 5 in the UK. Appearing alone on the Netherlands' *TopPop* show on 13 February in high-waisted dungarees matching a fire-engine red guitar he barely bothered to fake playing and a piratical, conjunctivitis-caused eyepatch, the insolently iconic performance confirmed his new solo phase. His carrot-top barnet, though, like the single's sound, claimed continuity. Bowie's radical April remix of the US 45 lopped off the first minute – explosively starting: "Hot tramp, I love you so!" – and added warping effects, backing vocals and a wealth of shimmering detail. The song became slickly loose-limbed, sci-fi Motown more than Stones, again pointing to where he was really heading next. It hit No 68 in May.

RCA released *Ziggy*'s Rock'n'Roll Suicide as the next UK single on 11 April, continuing a phony war of glam stasis. The album, with its disturbing Guy Peellaert painting of Bowie as a naked dog-man outside a freak-show, followed on 24 May. It quickly topped the UK charts, the Spiders hardly missed. But Bowie had already gone to New York, and fresh frontiers.

III. "DO YOU REMEMBER YOUR PRESIDENT NIXON?" – THE BROMLEY SOULMAN

The SS France docked in New York on 1 April, following the flight-phobic Bowie's usual leisurely transatlantic voyage. "We started off in Paris," his companion Geoff MacCormack fondly recalls. "I had a French girlfriend at the time, and David fell in love with a girl from the Crazy Horse [burlesque bar]. We were with Woody from the Faces, and we just wanted to hang out in Paris, and barely had time to get to the ship in Cannes. It was decadent and mad." The journey allowed Bowie precious time to decompress. "Travelling by ship and train gave space to breathe in between the madness; they changed the tempo of everything. It was sometimes boring. Afternoon tea was an occasion! Then you got to New York, and it was full-on again."

MacCormack had reconvened with Bowie in 1973. As a friend from his Bromley childhood, he was a touching point of faithful, pre-fame stability who Bowie now kept close. Having known David Jones when he only dreamed of stardom, the man who'd attained it seemed essentially the same. "It wasn't like he'd won the jackpot, and all of a sudden this wealth had slipped into his lap from nowhere," he says. "It was his dream to have that platform, he'd probably lived it [in his head] anyway, and he knew his worth. I think he was living almost a pre-planned situation."

> "DIAMOND DOGS WAS A VERY MESSY PRODUCTION. BUT DAVID WAS VERY HAPPY WITH IT" – TONY VISCONTI

Bowie meant to base himself in New York for a while. Following up *The 1980 Floor Show*'s broadcast on 16 November 1973, he wanted to immerse himself in America, and truly conquer a country where only *Aladdin Sane* and Space Oddity had cracked the Top 20. The Ziggy hairdo and alien vibe were finally dropped soon after his arrival. Pale and red-haired, he still stood out when Ava Cherry squired him to Harlem's Apollo, but feasted on shows by Richard Pryor, BB King (derided by the hip young black clientele), the Temptations, Spinners and Marvin Gaye. On 26 April, he caught The Main Ingredient there and, mixing a Lulu session soon afterwards, called on their guitarist, Carlos Alomar, also a James Brown veteran. Taking one look at Bowie's already coke-wiry frame, Alomar brought him back to his Queens apartment for restorative grub. Bowie filed all these happenings for future reference.

New York was also the base of Tony DeFries' MainMan, a disturbingly imperial operation encompassing its own travel agency, bank, publishing, production companies and expansive real estate, whose only visible mean of support was Bowie's royalties. Bowie was, by now, acutely aware that there was something terribly wrong in his business affairs, the full horror of which would lead to him leaving DeFries in January 1975.

These tensions ate away at Bowie for the rest of 1974, along with his collapsing, open marriage to Angie. He nevertheless embarked on a crazily ambitious comeback summer tour of North America starting on 14 June, almost a year after Hammersmith. *The*

USA and them (left-hand page): Bowie performs in December 1974 on *The Dick Cavett Show* with new bandmates (l-r) David Sanborn, Earl Slick, Pablo Rosario and Carlos Alomar; (this page) onstage at Radio City Music Hall, New York City, October '74, advertised inset far-left

Photos: Getty

Diamond Dogs Tour 1974 incorporated aspects of *The 1980 Floor Show*, but on a staggering scale which drew heavily on MainMan's reserves. Collaborating with hip Broadway set designer Jules Fisher on a set whose towering gantries, girders and catwalks brought Hunger City alive, choreographer Toni Basil marshalled the dancers. Bowie himself was styled like a dapper 30s movie star, letting America love the ex-alien.

Bowie also assembled a new band. *Diamond Dogs*' Garson, bassist Herbie Flowers and drummer Tony Newman were joined by the Astronettes and US musicians: Bowie's New York acquaintance Michael Kamen as keyboardist and musical director, percussionist Pablo Rosario, saxophonist/flautist Richard Grando and tough guitarist Earl Slick. "Michael Kamen would be playing the synthesisers and ARP, lay an infrastructure of bass and play organ and string parts," Garson recalls. "He made Aladdin Sane more Latin but lost some of the magic we had with the Spiders."

Reviewers of the opening Canadian shows were dazzled as Bowie swung out from a tower-top cherry-picker over the front rows while enacting Space Oddity's translunar transmission into a telephone, was beaten up by dancers representing the Diamond Dogs, and emoted to a Yorick-like skull in Cracked Actor as paparazzi and make-up girls swirled.

"David told me that one of his biggest regrets was that we didn't get that documented properly on film," Garson recalls. "Because that was a Broadway show with David's music." Bowie invited Alan Yentob to film what became the BBC's *Cracked Actor* in September for just this purpose, and it now allows precious glimpses of the tour's reality – mirrored walls opening to reveal a great Warholian, glitter-lit black hand which Bowie steps off to sing Time, his sensuous swaying to Moonage Daydream, and the sense of Hollywood as well as theatre in the swinging Klieg lights and dramatic, spotlit entrances for Bowie the lone performer. With his band kept in the shadows, any remaining pretence at rock authenticity vanished in the epic artifice.

The Kinks would bring Ray Davies' more low-budget, music-hall idea of theatrical rock to the US that November, but this was another Bowie future vision, predicting slicker, video-heavy stadium spectacles. "David Bowie 1974 is not rock anymore," *Melody Maker*'s Chris Charlesworth grasped. "He can only be described as an entertainer… [who] has created a combination of contemporary music and theatre that is several years ahead of its time."

"He never got in there and micro-managed": Bowie in the studio recording *Young Americans*; (inset) the *Gouster* and *Young Americans* sleeves; (opposite page, far right) with Yoko and John Lennon at the Grammys, 1 March 1975

"Look, he got stuck in Space Oddity," Kamen says, noting the pitfalls. "We're looking at this thing up in the air and it's not moving, how does he get off this? We're talking about danger – this is like the circus now, where are the elephants? The shows that we did were at the highest level of art, but we were always on edge – is something going to break? I'm sure David was stressed. It had to have been a pleasure, though, because these were his visions. He loved Broadway, he loved Anthony Newley, shows, glamour. He got to realise it in his bizarre way."

Bowie's post-Spiders solo status was, meanwhile, noticeable backstage. "He was more distant," MacCormack says. "But he spent a lot of time planning the next move, almost making up for lost time [from trying to make it in the 60s]. So once the *Diamond Dogs* show was up and running, he was thinking then about what became *Young Americans*. He was moving quite quickly from one phase to another."

Indeed, *David Live*, the double-album document of the tour's July stand at Philadelphia's Tower Theater (see sidebar), already included a cover of Eddie Floyd's Knock On Wood, released as a Top 10 single in the UK. The album made No 8 in the US, following *Diamond Dogs*' No 5 placing, Bowie's best to date. MainMan marked its October release by releasing an hour-long cut of Pennebaker's Ziggy film to ABC TV, stereo-simulcast on FM radio, letting Americans experience its fiery melodrama three years before the UK. This concerted assault sent *Ziggy Stardust* gold, real US success now in Bowie's grasp.

Only *David Live*'s sleeve, showing him sinking into his powder-blue suit, face tragic, suggested the parallel coke mania and psychic cost. "Take a look at the man on the cover," Charles Shaar Murray urged *NME*'s readers, as he considered Moonage Daydream. "Does he look like a space invader to you – or a rock and rollin' bitch for that matter?" *David Live* was, he sensed, "Ziggy's death-agonies".

During a tour break in August, Bowie tore up *Dogs*' script to tape his own take on the American sights and sounds he'd absorbed that summer. Installing himself in Philly soul's studio home, Sigma Sound, where Lou Rawls and O'Jays hits had resonated, Carlos Alomar and his singer wife, Robin Clark, were brought in. Their visiting friend, the then-unknown Luther

Vandross, added his vocal trio – Anthony Hinton and Diane Sumler – to Astronettes MacCormack, Cherry and Gui Andrisano. "Luther changed everything," says MacCormack, "because, although David did his own vocal arrangements, Luther did some as well, and that was the meat on the bone." Sly & The Family Stone drummer Andy Newmark, Donny Hathaway bassist Willie Weeks and studio house band MFSB's Larry Washington on congas were also recruited alongside Garson and Slick. David Sanborn's sax assumed the role of lead guitar in eventually sumptuous, rhythm-based songs.

"I was not surprised when he talked about making an R&B album," says Visconti, who Bowie asked to produce him in the studio for the first time since *The Man Who Sold The World*, fully rekindling a crucial partnership. "We both loved that music and when we visited each other that's what we played. We didn't play Frank Zappa or prog rock. Both he and I had lots of old R&B 45s in our record collections. Marc Bolan was into early R&B, too, and when I lived in Earl's Court David and Marc were sometimes there on the same night, and we played mostly R&B music and danced around."

"It felt very abrupt," Garson says, conversely, of the stylistic switch, "but you could feel signs of it happening on *Diamond Dogs*. And I saw it as we travelled through America doing the *Aladdin Sane* tour. I'm in the limo when he has the headphones on and is listening to Aretha and soul music, and I'm wondering, what is going on here? In the rock community, it was amazingly drastic. But I saw the way this guy's mind worked from day one in 1972, cos we started talking about Charlie Mingus and jazz, where people absorb all sorts of styles."

"David gave an overall vision of what he wanted, but he never got in there and micro-managed," Garson adds of the sessions' MO. "It was a very different way of making music to *Diamond Dogs*. We would just jam, and David would go, 'Oh – more of that', and then he'd write the song. On Young Americans, I started the piano part with the glissando going into this little Latin thing, that set the mood for that. I just have these memories of starting to play a clavinet and the band joining in, doing it for an hour and them just running tape. Was David mining for gold? Yeah, 'Just let the guys go, I'll know what to do with it.'"

"We had some hard funkateers playing the instruments," considers Visconti. "We had Luther Vandross directing the small choir. We were in a famous funky studio in funky Philadelphia. How could we not make a funky album?"

There were, though, unexpected challenges. "I only discovered David was doing a lot of coke during the making of *Young Americans*," Visconti reveals. "It's jokingly called 'Peruvian Marching Powder' and that's what we did during *Young Americans* – we did the Peruvian March every day. I remember working double-shifts, like 16 hours a day during those sessions. When I told David I was tired and tried to wrap it up for the night, he'd just give me a couple of lines to keep going. Sometimes I'd start rehearsing the band from 3 or 4 in the afternoon and David wouldn't come to the studio until midnight. I remember one session ending at 11am the next morning. I went back to my hotel with my heart pounding like a timpani drum, I thought I was going to have a heart attack, but I didn't because I had prescribed sleeping pills with me. I took a chance and took five or six…"

Young Americans would be the album's calling card, cracking the US Top 30 for the first time since Space Oddity on its February 1975 release. Starting with a beat, then Sanborn's warmly inviting sax, Bowie begins the impressionistic tale of, he'd explain, "a newly-wed couple who don't know if they really like each other". Compared to the sci-fi ultraviolence of *Aladdin Sane*'s first American impressions, the lyrics conjure 50s innocence, and seem more closely observed in the hours *Cracked Actor* captures of the country's vastness passing Bowie's limo window, his aversion to planes letting it seep in, slow and endless. It also reflects the present back at his American listeners. "Do you remember your President Nixon," Bowie archly sings, the week after his Watergate resignation. "Do you remember the bills you have to pay? Or even yesterday?" Yesterday, like the song's A Day In The Life quotes ("I heard the news today, oh boy…"), remembers Beatlemania's American bliss. And now, in the battered 70s, "Ain't there one damn song that can make me break down and cry?"

"IT WAS HIS DREAM TO HAVE THAT PLATFORM. HE'D PROBABLY LIVED IT IN HIS HEAD. HE WAS LIVING ALMOST A PRE-PLANNED SITUATION" – GEOFF MACCORMACK

Photos: Getty

Sound and vision: Bowie leaves Cherokee Recording studios in LA in 1975 with arranger Paul Buckmaster while recording demos that he initially intended to accompany *The Man Who Fell To Earth*. His work was never used; (inset right) Bowie on the over of *Rolling Stone*, February 1976

Maybe this one. And all the while, the rhythm simmers and skips.

"David was a philosopher, and a sponge, who was absorbing American culture by osmosis, from city to city," Garson notes. "I remember being in the limousine with him, going from place to place. He just wanted to know. He was reading a lot, and affected by it all – it changed him, for better and worse, and those feelings went into the songs."

Having willed himself to be a lead guitarist on *Diamond Dogs*, Bowie also now willed himself to be the great soul singer the music demanded. "David's vocals on *Young Americans* are the best on any of his albums," Garson states. "His chameleon-like gifts allowed him to inhabit Aretha Franklin – it's almost freakish."

Win, with strings added by Visconti in London, is the album's best example. Those strings cushion, keyboards billow and stab, and Bowie swells from pleading hush to restrained power, matching the music's eddies. "I have never touched you since I started to feel," he agonises, sounding as unaccustomedly tender and vulnerable as his lyrics. "Your smile," he notes, "is spreading thin…"

"Win is such a beautiful song," Visconti agrees. "It was calm in the studio when we recorded it. Not only was David singing in the same room with the musicians, but David Sanborn was standing in a corner playing live saxophone during that take. David liked being with the band because, as we were making everything up on the spot, it was easier to communicate with the musicians. It was our intention to use all the live vocals on the album but there was just too much 'bleed' in David's vocal mic. Maybe about 5 per cent got used, but we recorded all of his vocals in a cleared studio, after all the musicians were finished."

Bowie's European, subtly confessional sensibilities inflect his new rhythmic terrain and its silky, quiet storm accoutrements. Somebody Up There Likes Me, for instance, with its extravagant instrumental grooves and his gasping, playful dramatic range, considering stardom's games again ("Smile like Valentino, could sell you anything…"). Or you could look to the lavish, near-gospel love song Who Can I Be Now, Bowie begging, "Please help me" as the backing singers hold him up. It's devastating like little else in his career.

The latter song, though, like the deep soul reverie It's Gonna Be Me, was missing on *Young Americans. The Gouster,* a rough draft of the album including these tracks and John, I'm Only Dancing (Again), released on the 2016 box-set, *Who Can I Be Now? [1974-1976]*, reflects what might have been; its title, gleaned from Ava Cherry, is a vintage hip black term for a huckster, an image Bowie soon played up in 40s threads borrowed from Cherry's dad.

Bowie instead added two last-minute tracks, after January 1975 New York sessions with his new friend, John Lennon. The bizarre Across the Universe cover may be explained by its Lennon lyrics' acid-baked stasis, as the similarly coke-afflicted Bowie sings, "Nothing's gonna change my world" with unhinged aggression.

Its presence on *Young Americans* is anyway balanced by Fame. Splicing Carlos Alomar's adaptation of doo-wop group The Flares' Foot Stomping (by then a Bowie live staple) and Lennon's idle strumming of Shirley & Company's recent disco hit Shame, Shame, Shame, Alomar, Bowie and co-producer Harry Maslin built a skeletal, remorseless funk monster. Bowie swiftly added his most cogent lyric of stardom's freezing cost. It became his first US No 1 in June 1975.

Its parent album, with its predecessor's hound-dog from hell sleeve displaced by a Hollywood Golden Age Bowie portrait modelled on Marlene Deitrich, broke the US Top 10. Having broken every rule, Bowie was an honorary American now.

Returning to the tour in September 1974, its grand sets had, meanwhile, been struck after they were filmed for *Cracked Actor*, making way for the stripped-back *Soul Tour*. "His nervous creative energy meant he

"HE OPENED WITH LUTHER DOING SOUL MUSIC. IN PHILADELPHIA, THEY THREW EGGS" – MIKE GARSON

had to move at that crazy pace," Garson explains. "You've gotta understand, we're going from the East to West Coast with *Diamond Dogs* and Michael Kamen as music director. He fires that whole band and brings me back on the *Young Americans* tour as musical director, opening with Luther doing soul music. At the Philadelphia Spectrum, they threw eggs…"

The price of his relentless drive through the decade was brought home on *The Dick Cavett Show*, then *Cracked Actor*. "I had the blinders on, and I didn't wanna know," Garson says of Bowie's spiralling coke habit and physical decline. "It was like I was in denial, because I knew it wasn't healthy for him. I just prayed we'd get through the shows, and he would stay alive. But Jesus, to his credit, to be able to sing like that, under those conditions, and maybe even *better*? It's frightening."

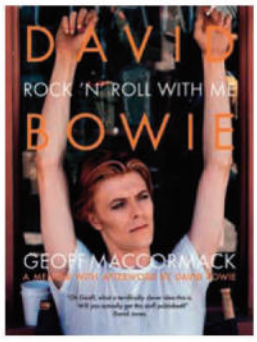
"When I saw how much weight David lost and how gaunt his face looked, I was actually terrified that he would die prematurely," says Visconti. "He did a lot of damage to his organs during that period. I'm sure the negative effects were long-lasting."

MacCormack, who socialised up close with Bowie then, is more sanguine. "I was around and Coco [Schwab, Bowie's loyal PA till his death] was around and we ate, we fed. He had a bit of a habit, but that was almost theatrical in a way. Everything he did was. To a degree, he was still playing a part. Then when *The Man Who Fell To Earth* came along, we all got really healthy, and we had a wonderful time."

Nic Roeg wanted Bowie for the part of Thomas Jerome Newton when he saw him identify with a fly in his milk carton in *Cracked Actor*, as the car carried his haggard body through the Californian desert. This "foreign body", he says, is "exactly how I feel". *The Man Who Fell To Earth* and *Station to Station* (both 1976) would climax this barely survivable phase of his life. It was on a phone interview during the film's making that Bowie dismissed *Young Americans* to *RAM* as "a little stretch of how it feels musically in this country... the relentless plastic soul, basically".

The album had brought Ziggy Stardust to Earth and let Bowie answer his most confessional lyric. Who could he be now? Himself, finally, and anyone at all, confounding constriction till his dying day. RC

Diamond Dogs *half-speed master / picture disc will be released in May.*
David Bowie: Rock'N'Roll With Me *by Geoff MacCormack is out now, published by ACC Art Books.*



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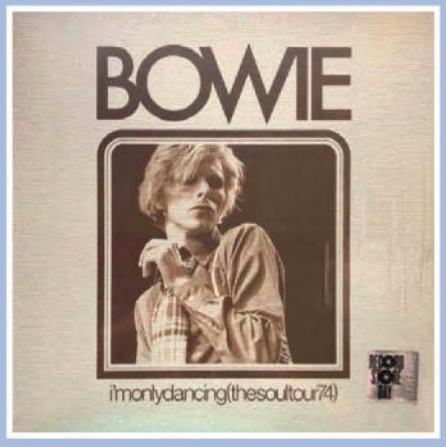
CONCERT CHAMELEON
BOWIE'S '74 LIVE TRILOGY



Bowie's plainly titled first live album, *David Live*, was already an antique on its 29 October 1974 release. Drawn from July's stand at the Tower Theater on Philadelphia's outskirts, towards the end of the *Diamond Dogs* tour's initial leg, the ongoing gigs had already moved on to *Young Americans*. *David Live* also suffered from what Tony Visconti considered sub-standard taping, as he and Bowie hunkered down to mix it at New York's Electric Ladyland studio, and it received Bowie's most withering 70s reviews. It's a nevertheless valuable document of the tour's early, rearranged music.

A slow Sweet Thing/Candidate brings out *Diamond Dogs'* rueful reflection on the 60s aftermath ("Cassius Clay, Charlie Manson…"); Michael Kamen's Latin reworking of Aladdin Sane includes a long, fresh Mike Garson solo which quotes On Broadway in between jagged jazz, Garson then dabbling in florid cocktail jazz on Rock'N'Roll With Me. "Now I listen and go, 'Oh, Mike, you're a little over the top,'" Garson chortles to *RC*, "but David loved it – 'Just don't get in the way of my lyrics!' And by the way, that album's underrated, isn't it? Michael Kamen was a terrific music director and arranger…" The two new songs were Bowie's first released version of All The Young Dudes, heavy on David Sanborn's alto sax, and Knock On Wood ("Some silly ones," Bowie says, introducing the latter, seemingly not yet confident of his soul future). Rykodisc's expanded 1990 CD and EMI's still more extensive, Visconti-remixed reissue (remastered by him on 2016's *Who Can I Be Now? [1974-1976]*) fix the sound and add a vocally lissom soul cover of the Ohio Players' Here Today, Gone Tomorrow.

The plethora of Bowie live albums since his death have filled in the details of his chameleon '74 concerts. *Cracked Actor (Live Los Angeles '74)*, initially a 2017 Record Store Day release, is essentially the soundtrack to Alan Yentob's film, with the full 5 September set from his week at LA's Universal Amphitheatre (bootlegged as *A Portrait in Flesh*). With *Young Americans* taped the previous month, it's notable for its dramatic version of bereft loverman outtake It's Gonna Be Me, with the Luther Vandross-schooled backing singers exceptional, and a 9-minute John I'm Only Dancing (Again), another eventually excised *Young Americans* song, transforming his 1972 single into lightweight funk.

The 2020 RSD release, *I'm Only Dancing (The Soul Tour 74)*, is mostly from Detroit's Michigan Palace on 20 October, deeper into the tour's second half. That year's hit Rebel Rebel has its dance-friendly US mix taken further into Latin R&B territory, John I'm Only Dancing (Again) is now pure rhythm, and even The Merseys' Sorrow gets languid soul breakdowns. Bowie's coke-grainy voice sounds like his *Dick Cavett Show* appearance looks. Taken together, this live trilogy completes the audio record of Bowie's year. ***Nick Hasted***

BOWIE: 1974-75 Selected UK Discography

by John "I'm Only Dancing (Again)" Coleman

SINGLES

74 RCA LPBO 5009 **Rebel Rebel/Queen Bitch** (7", label states "Bowie" not "David Bowie") **£15**
74 RCA LPBO 5021 **Rock'N'Roll Suicide/Quicksand** (7", as "Bowie" not "David Bowie", push-out centre) ...**£7**
74 RCA LPBO 5021 **Rock'N'Roll Suicide/Quicksand** (7", as "Bowie" not "David Bowie", solid centre) **£7**
74 RCA APBO 50293 **Diamond Dogs/Holy Holy** (7", as "Bowie" not "David Bowie", push-out centre)..... **£10**
74 RCA APBO 50293 **Diamond Dogs/Holy Holy** (7", as "Bowie" not "David Bowie", solid centre)..... **£25**
74 RCA 2466 **Knock On Wood/Panic In Detroit** (7", as "Bowie" not "David Bowie", push-out centre) .**£4**
74 RCA 2466 **Knock On Wood/Panic In Detroit** (7", as "Bowie" not "David Bowie", solid centre).....**£4**
74 RCA 2523 **Young Americans/Suffragette City** (7", solid centre).....**£5**
74 RCA 2523 **Young Americans/Suffragette City** (7", push-out centre).....**£5**
74 Lyntone LYN 2929 **Bowie's Greatest Hits: excerpts from Knock On Wood/Space Oddity The Man Who Sold The World/Life On Mars? Starman/Jean Genie/Sorrow/ Diamond Dogs** (33rpm 1-sided flexidisc with *Record Mirror/Popswop* magazines) **£35**
75 RCA 2640 **Golden Years/Can You Hear Me** (7", push-out centre, as "Bowie" not "David Bowie)....**£4**
75 RCA 2640 **Golden Years/Can You Hear Me** (7", solid centre, as "Bowie" not "David Bowie).....**£4**
75 Decca F 13579 **The London Boys/Love You Till Tuesday** (7", plastic moulded label) **£8**
75 RCA 2579 **Fame/Right** (7", push-out centre, orange label).....**£4**
75 RCA 2579 **Fame/Right** (7", solid centre, orange label).....**£5**
75 RCA 2593 **Space Oddity/Changes/Velvet Goldmine** (7", p/s) **£10**

SINGLES: IRISH PRESSINGS

74 RCA LPBO 5009 **Rebel Rebel/Queen Bitch** (7", Irish pressing) **£100**
74 RCA LPBO 5021 **Rock'N'Roll Suicide/Quicksand** (7", Irish pressing) **£100**
74 RCA 2523 **Young Americans/Suffragette City** (7" Irish pressing) **£100**

ALBUMS

74 RCA APL1 0576 **DIAMOND DOGS** (LP, 1st pressing, gatefold sleeve, orange label, 'Mainman' label on rear sleeve, ARL1-0576B-1oly matrixes) **£80**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, pressing variant, gatefold sleeve, orange RCA Victor labels, Bewitched listed on Side A, 'Stereo' printed at top of label) **£30**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, alternative UK stereo pressing, dark orange paper labels, indented centre) **£30**
74 RCA APL1 0576 **DIAMOND DOGS** (Cassette, orange paper labels, two panel inlay printed one side only)..... **£12**
76 RCA APL1 0576 **DIAMOND DOGS** (LP, UK reissue, orange labels, no 'stereo' text beside the side numbers on label, gatefold, stereo) **£25**
78 RCA APL1 0576 **DIAMOND DOGS** (LP, UK reissue, black RCA labels, gatefold, stereo) **£20**
81 RCA INTS 5068 **DIAMOND DOGS** (LP, UK reissue, green RCA International labels, gatefold, stereo)..... **£18**
81 RCA INTK 5068 **DIAMOND DOGS** (Cassette, RCA International, silver paper labels) **£10**
81 RCA INTS 5068 **DIAMOND DOGS** (LP, UK misprint - A&B side green RCA International labels reversed, poster) **£25**
83 RCA NL 86889 **DIAMOND DOGS** (LP, UK reissue, black RCA International labels, no mention of 'Bewitched' on track A1.'Made in Germany' on label, stereo) **£15**
84 RCA BOPIC 5 **DIAMOND DOGS** (Picture Disc LP with numbered 'Card Certificate' insert) **£50**
90 EMI EMC 3584 **DIAMOND DOGS** (LP, UK 'Sound+Vision' series issue, green pic label, inc two bonus tracks: 'Dodo' and 'Candidate (demo version)' gatefold, stereo)..... **£35**
04 EMI 577 8572 **DIAMOND DOGS** (2CD, Remastered, 30th Anniversary Edition, gatefold mini replica LP sleeves, slipcase, 40-page booklet) **£30**
17 Parlophone DB 74761 **DIAMOND DOGS** (LP, UK, 180g vinyl remaster, gatefold, inner) **£20**
19 Parlophone DB 74761 **DIAMOND DOGS** (LP, UK, 45th anniversary issue, red vinyl limited edition) **£25**
74 RCA APL2 0771 **DAVID LIVE** (2LP, 1st pressing, gatefold sleeve, orange label, photos on inners, 1st press has July 14th and 15th dates on inside cover, later press from 1974 has corrected dates of July 12th and July 13th) **£30**
74 RCA APL2 0771 **DAVID LIVE** (2LP, 2nd pressing, revised sleeve with 'MainMan' logo on rear sleeve instead of 'a MAINMAN artiste', orange labels, gatefold)..... **£25**
75 RCA APL2 0771 **DAVID LIVE** (2LP, repressing, orange labels, gatefold) **£20**
77 RCA APL2 0771 **DAVID LIVE** (2LP, repressing, orange labels, unlaminated gatefold sleeve)..... **£18**
83 RCA APL2 0771 **DAVID LIVE** (2LP, reissue, black RCA labels, gatefold sleeve) **£18**
90 EMI CDS 79 5362 2 **DAVID LIVE** (2CD, Sound+Vision series, insert)..... **£12**
17 Parlophone DB 74763 **DAVID LIVE** (3LP, reissue, 180g vinyl issue, 2005 mix, hype sticker, insert) **£30**
75 RCA Victor RS 1006 **YOUNG AMERICANS** (LP, 1st pressing, orange labels, Mainman logo) **£40**
75 RCA Victor RS 1006 **YOUNG AMERICANS** (Cassette, orange paper labels, red RCA band with 'Stereo' at top) **£10**
80 RCA RS 1006 **YOUNG AMERICANS** (LP, UK reissue, black RCA labels) **£15**
81 RCA RCA LP 3009 **YOUNG AMERICANS** (LP, UK reissue, black RCA labels, different label layout to 1980 release)..... **£15**
84 RCA PL 80998 **YOUNG AMERICANS** (LP, UK reissue, black RCA labels, sliver band around labels)..... **£15**
91 EMI EMD 1021 **YOUNG AMERICANS** (LP, UK remaster, Sound+Vision issue, gatefold) **£40**
17 Pphone DB DB 74764 **YOUNG AMERICANS** (LP, UK, 180g black vinyl remaster, gatefold, inner) **£20**
20 Parlophone DB 74765 **YOUNG AMERICANS** (LP, UK, 200g gold vinyl, 45th Anniversary issue, hype sticker)... **£25**

KEY RETROSPECTIVE RELEASES

16 Parlophone DBXL 2 **WHO CAN I BE NOW? [1974-1976]** (13LP box set, hardbacked book – contains *Diamond Dogs*, *David Live* and *Young Americans*, plus *The Gouster*, the 2005 mix of *David Live* and *RE:Call 2* containing single edits) .. **£200**
16 Parlophone DBX 2 **WHO CAN I BE NOW? [1974-1976]** (9CD box set, hardbacked book)..... **£100**
17 Pphone DBRSD 7476 **CRACKED ACTOR (LIVE LOS ANGELES '74)** (3LP, 1 side etched, trifold sleeve, RSD 2017)..... **£60**
20 Pphone DBRSDLP 2020 **I'M ONLY DANCING (THE SOUL TOUR 74)** (2LP, gatefold, RSD 2020)..... **£40**

SINGLES: UK DEMO SINGLES

74 RCA LPBO 5009 **Rebel Rebel/Queen Bitch** (7", demo copy, label states "Bowie" not "David Bowie")... **£50**
74 RCA LPBO 5021 **Rock'N'Roll Suicide/Quicksand** (7", demo copy)..... **£40**
74 RCA LPBO 50293 **Diamond Dogs/Holy Holy** (7", demo copy, as "Bowie" not "David Bowie", push-out centre) **£45**
74 RCA LPBO 50293 **Diamond Dogs/Holy Holy** (7", as "Bowie" not "David Bowie", solid centre)..... **£35**
74 RCA 2466 **Knock On Wood/Panic In Detroit** (7", demo copy) **£15**
74 RCA 2523 **Young Americans (short version)/Young Americans (long version)** (7" demo copy)..... **£25**
75 RCA 2640 **Golden Years/Can You Hear Me** (7", demo copy, solid centre, as "Bowie" not "David Bowie) **£60**

75 RCA 2640 **Golden Years/Can You Hear Me** (7", demo copy, push-out centre, as "Bowie" not "David Bowie") **£25**
75 Decca F 13579 **The London Boys/Love You Till Tuesday** (7", demo) **£40**
75 RCA 2579 **Fame/Right** (7", demo copy, push-out centre) **£35**
75 RCA 2593 **Space Oddity/Velvet Goldmine** (7", demo copy in p/s) **£30**

A FURTHER SELECTION OF RARITIES, PROMOS AND CURIOS

SINGLES

74 RCA 74-16398 **Rebel Rebel/Queen Bitch** (7", German white RCA label promo, black text, p/s) **£35**
74 RCA LPBO 5021 **Rock'N'Roll Suicide/Quicksand** (7", Turkey, promo, unique p/s, Quicksand printed on orange label as 'Quicksano') **£80**
74 RCA LPBO 50293 **Diamond Dogs/Holy Holy** (7", Italy, unique p/s, white RCA label promo, black text) **£60**
74 RCA SS-2386 **Diamond Dogs/Holy Holy** (7", Japan, p/s, RCA orange label, lyric insert) **£300**
74 RCA SS-2386 **Diamond Dogs/Holy Holy** (7", Japan, promo, p/s, RCA white printed label, lyric insert) **£400**
74 RCA SS-2386 **Diamond Dogs** (UK, one-sided 8" RCA acetate, 6:05 minute version) **£400**
74 RCA SS-2386 **Diamond Dogs/1984/We Are The Dead** (US, two-sided 3-track metal acetate, Brown RCA label) **£400**
74 RCA APBO 0293 **Diamond Dogs** (South Africa 7" manufactured by Teal Record Company Ltd, generic sleeve) **£250**
74 RCA APBO 0293 **Diamond Dogs/Holy Holy** (Australian 7", original die-cut RCA Australia sleeve) **£200**
75 RCA PB 10152 **Young Americans/Knock On Wood** (7", Jamaica issue, juke box pressing, orange labels) **£300**
75 RCA TPJB 1127 **David Bowie: Young Americans/Betty Wright: Shoorah! Shoorah!** (7", Italian pressing in 'DJ Promo' sleeve, RCA orange labels) **£30**
75 RCA S 240 **Young Americans** (7", I-sided white label UK test pressing) **£250**
75 RCA **Young Americans** (1-sided, 10" UK acetate, red RCA logo on white label. 5:10 minute version) **£300**
75 RCA 46.625 **Young Americans (Jovenes Americanos)/Knock On Wood** (7, Venezuela issue, promo stamped) **£150**
75 RCA Victor SP-4244 **Young Americans (Jovenes Americanos)/Knock On Wood** (7, Mexico promo, picture cover, black text on white RCA label) **£200**
75 RCA 4RCS 4002 **Young Americans)/Knock On Wood** (7, Greek RCA Victor issue, light blue label) **£150**
74 RCA JB 10152 **Young Americans (short version)/Young Americans (long version)** (7" Canadian demo copy, black lettering on white RCA label) **£150**
75 RCA **Suffragette City** (1-sided, 10" UK acetate, red RCA logo on white label) **£300**
75 RCA 2579 **Fame (Short version)/ Fame (Long version)** (7", US promo, yellow RCA label) **£25**
75 RCA PB-10320 **Fame/Right** (7", Spanish promo, p/s, white RCA label, black text) **£25**
75 RCA 2640 **Golden Years/Can You Hear Me** (7", Rhodesia, white RCA label promo, black text, no p/s) **£400**

ALBUMS

74 RCA CPL1-0576 **DIAMOND DOGS** (USA, LP withdrawn Genitalia cover, gatefold sleeve) **£4000**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, UK Test Pressing, White RCA printed labels) **£2000**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, Jamaican 1st Pressing, RCA Victor orange label) **£600**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, German, 2x1-sided Test Pressings, white labels with red RCA stickers and red RCA logo inner sleeves) **£900**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, Japanese promo LP, RCA printed white, gatefold sleeve, press sheet on pink RCA paper) **£500**
74 RCA CPL1-0576 **DIAMOND DOGS** (LP, Italy, white label promo, RCA printed labels 'Campione Non Commerciabile' in black text) **£120**
74 RCA RCA-6230 **DIAMOND DOGS** (LP, Japan, 1st issue, obi strip, 2-sided, one page insert, gatefold, stereo) **£60**
74 RCA RCA-6230 **DIAMOND DOGS** (LP, Japan, white label RCA promo, black text, obi strip, lyric insert, stereo) **£150**
74 RCA CPL1-0576 **DIAMOND DOGS** (LP, Spain white label RCA promo, black text, gatefold sleeve) **£130**
74 RCA CPL1-0576 **DIAMOND DOGS** (LP, German, 2 x 1-sided white label promo, handwritten text, generic sleeve) **£120**
74 RCA APL1 0576 **DIAMOND DOGS** (LP, German white label, RCA Victor printed labels) **£250**
74 RCA CPL-1-0576 **DIAMOND DOGS** (LP, Mozambique orange RCA label promo stamped: 'Promocional/Invendável') **£200**
81 RCA INTS 5068 **DIAMOND DOGS** (LP, UK white label test pressing for green RCA International label issue) **£505**
81 RCA YL 13889 **DIAMOND DOGS** (LP, Italy, white label test pressing for RCA 'Best Buy' series) **£40**
90 RYKO RALP 0137-2 **DIAMOND DOGS** (LP, US Limited Edition, Sound+Vision series, numbered, clear vinyl analogue remaster, double-pocket gatefold sleeve with obi strip, sealed in loose polyvinyl sleeve, un-censored artwork) **£80**
90 RYKO RALP 0137-2 **DIAMOND DOGS** (LP, US Limited Edition promo, Sound+Vision series, numbered, clear vinyl – as above – but including 'Promotional Copy Not For Sale' in gold lettering) **£90**
90 EMI TOCP-6208 **DIAMOND DOGS** (CD, Japanese promo, obi strip, lyric insert) **£45**
04 EMI 577 8572 **DIAMOND DOGS** (2CD, Japanese issue, 30th Anniversary Edition, gatefold mini replica LP sleeves, slipcase, obi strip, lyric booklet, extra bonus tracks) **£30**
09 EMI TOCP-95047 **DIAMOND DOGS** (CD, Japanese SHM-CD, Gatefold/Cardboard Sleeve, obi strip, insert) . **£45**
74 RCA CPL2-0771 **DAVID LIVE** (2LP, UK white label RCA promo, black text and handwritten stickered label with catalogue no., RCA in-house label copies) **£150**
74 RCA CPL2-0771 **DAVID LIVE** (2LP, German white label RCA promo, black text) **£100**
74 RCA-9105~06 **DAVID LIVE** (2LP, Japanese 1st pressing, thick obi strip, lyric inserts, gatefold sleeve) . **£60**
74 RCA CPL2-0771 **DAVID LIVE** (2LP, Portugal white label RCA promo, black text, gatefold sleeve) **£80**
90 RYKO RALP 0138/39-2 **DAVID LIVE** (2LP, LP, US Limited Edition, Sound+Vision series, numbered, clear vinyl analogue remaster, double-pocket gatefold sleeve with obi strip) **£80**
90 RYKO RALP 0138/39-2 **DAVID LIVE** (2LP, LP, US Limited Edition, Sound+Vision series, numbered, clear vinyl as above – but including 'Promotional Copy Not For Sale' in gold lettering) ... **£90**
05 RYKO RALP 0138/39-2 **DAVID LIVE** (DVD Audio/DVD Video hi-fidelity issue, DVD jewel case, inner) **£45**
75 RCA Victor APLI-0998 **YOUNG AMERICANS** (LP, UK white label RCA promo, black text and handwritten stickered label with catalogue no., RCA in-house label copies) **£700**
75 RCA Victor APLI-0998 **YOUNG AMERICANS** (LP, German white label test pressing) **£350**
75 RCA Victor RCA-6285 **YOUNG AMERICANS** (LP, 1st pressing, Japanese issue, orange RCA labels, thick obi – pink with black lettering, inserts) **£50**
75 RCA Victor RCA-6285 **YOUNG AMERICANS** (LP, 1st pressing, Japanese issue, white RCA labels, thick obi – pink with black lettering, inserts) **£150**
75 RCA LPVS-1553 **YOUNG AMERICANS** (LP, Venezuela pressing, orange label: includes 'Jovenes Americanos' text, gatefold, stereo) **£50**
75 RCA Victor APLI-0998 **YOUNG AMERICANS** (LP, Spanish white RCA label promo, black text, stereo) **£80**
97 Rykodisc RCD 80140 **YOUNG AMERICANS** (CD, USA, numbered, Limited Edition, 20 Bit Master/24k Gold CD, insert) **£60**

From The Vaults

Reissues, remasters and compilations

Dairy Entry

Diving back into a kiss-off from the angels.

By Joel McIver

Cocteau Twins

Milk & Kisses

★★★★

Universal/Proper UMCLP 083 (LP)

Seventeen years and eight albums into their careers, Grangemouth's Cocteau Twins were on excellent creative form in 1996, issuing *Milk & Kisses* without giving a damn that most of the public were listening to Britpop, house music and the tail-end of grunge. Like all of their albums since the mid-80s, the Cocteaus' sound was based on Liz Fraser's startling, operatic vocals and shimmering layers of guitar from Robin Guthrie, although critics struggled – just as they always had – to describe the music without drowning in flowery adjectives.

It's still hard not to go over the top with the ol' prose when defining the songs, which in the case of *Milk & Kisses* have now been reissued on 140g vinyl after a remaster by Guthrie some years back. The two singles, Tishbite and Violaine, were and remain more or less the most accessible songs on the record, the former led by an instantly infectious melody from Fraser and the latter anchored by Simon Raymonde's stately dub bassline, but there's equally compelling stuff elsewhere. Treasure Hiding is downbeat and subtle, before expanding into a fully-leaded anthem in its second half, loaded with chiming guitars. Seekers Who Are Lovers closes the album as an emotional torch song, led by genuinely operatic vocals from Fraser, who never seemed to inhabit the same mundane plane as the rest of us.

The biggest-selling and probably best Cocteau Twins album is *Heaven Or Las Vegas* from 1990, which struck gold at the height of their 4AD years with astonishing songs such as Fotzepolitik, I Wear Your Ring and the band's biggest hit, Iceblink Luck. At least half of *Milk & Kisses* is more restrained than that career high-point and doesn't connect with the listener quite as quickly, but spend time on texture-heavy songs such as Ups, Calfskin Smack and Serpentskirt and you'll get there. None of this feels like wasted effort, with the songs sinking inexorably into you and expanding their dimensions as they do so.

Three remaining songs deserve a special mention. Rilkean Heart, Fraser's farewell to her lost lover Jeff Buckley, is one of the album's hookiest songs and also its bleakest; the unhurried Eperdu is all ocean waves and beautifully treated chords; and Half-Gifts defies categorisation with an unnerving circus-waltz feel. Honestly, it's hard to describe this stuff without sounding stoned.

There's no indication in any of these songs that this LP would be the Cocteau Twins' last: the trio had been in a fragile state a couple of years previously, with a full plate of personal issues to deal with, but they'd survived that period intact. When they called it a day in 1997, it came as a surprise, as the deal they'd signed with Fontana after the success of *Heaven Or Las Vegas* had been regarded as a significant commercial step up from their tenure at 4AD. The catalogue hasn't aged a jot in the interim, though, with the trio's legacy audible in any number of modern bands – and as swansongs go, *Milk & Kisses* does the job gracefully.

Q&A

Cocteau Twins co-founder Robin Guthrie looks back on the band's final album.

What comes to mind when you listen to *Milk & Kisses*?
This was [a] record where I actually still got my own way about everything. I hadn't buckled and said, "OK, if you want to do something different, then whatever" because from the minute I started doing a Cocteau Twins record I knew how I wanted it to finish. I made the thing exactly as I wanted. I never had to compromise. Maybe the others felt they had to compromise. That's fair enough, I get that now.

What was happening around the band at the time?
There was a lot of trauma, drama and torment, with too many chiefs and not enough Indians. We had management and fucking record company people saying, "We want to release double CD singles, so you need to record an extra four songs" – and that kind of pressure just wasn't really fun.

You remastered *Milk & Kisses* a few years ago.
I did, yes, but not for vinyl. I have some reservations about the vinyl resurgence that's going on, because I'm old enough to remember when stepping up to other formats was actually that, a step up. It's difficult not to sound like a grumpy old guy, but a lot of grumpy old guys like vinyl, because that was what they always knew and liked.

> "There was a lot of trauma, drama and torment"

Do you enjoy the vinyl experience yourself?
From a nostalgic point of view it's fun to get a record out and put it on, and that part of the fun is still there, but when you actually hear it you're like, "Oh, God. My work is wasted on that." I'm sorry, but that's how I feel about it, although the public don't. The music industry is loving it, because they're making so much fucking money from vinyl now. I think people are being taken for a ride, buying the same records over and over again – in progressively worse quality.

Does the songwriting on this album still stand up, in your opinion?
The songs stand up pretty well. I couldn't actually get into our studio, September Sound, at the time because it had gone commercial, and I was sick of everybody anyway, so I came over to France and rented a house and set up a little studio. Liz came over and the two of us worked there on the tracks, and then I took them back to September Sound, where I finished them off and Liz did some extra vocal parts. But a lot of it was done in a little cottage in Finisterre, overlooking the sea, which was pretty cool. The sound of the ocean on Eperdu was recorded with two mics that I placed outside the window: the waves were coming in at a certain tempo that I liked. It sounds a bit fucking hippie, doesn't it?
As told to Joel McIver

Cocteau Twins model that look that greets you when you turn up for school wearing Jesus sandals

Photo (Cocteau Twins): Derek Ridgers / Robin Guthrie Q&A pic: Jeanne Ahmon

JAZZ COLLECTOR

By Charles Waring

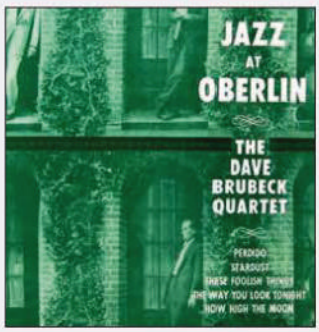
With his Swedish ancestry and St. Louis roots, vibraphonist **CAL TJADER** was not your average Latin music star. Rising to fame in the 1950s by fusing cool jazz with spicy mambo rhythms, he became an unlikely pioneer of Latin jazz. Tjader is captured at the top of his game on a superb new 2CD/3LP compilation, ***Catch The Groove: Live At The Penthouse 1963-1967*** (★★★★ **Jazz Detective**), sourced from impeccably recorded radio broadcasts made in a Seattle nightclub. Tjader's forte was delivering uptempo Latin grooves that swung hard and sizzled with a chili-pepper-fuelled intensity, like the chugging Along Comes Mary featuring noted Cuban conguero Armando Peraza and the super-lively Mambo Inn. But as his wonderful readings of the jazz standards Here's That Rainy Day and Lush Life reveal, Tjader was also an extraordinarily sensitive balladeer, able to create soft, filigreed dreamscapes that ached with longing and wistfulness. Besides its wonderful music, the compilation is furnished with a booklet that fleshes out Tjader's fascinating backstory in meticulous detail.

In 1978, Tjader cut four tracks live direct-to-disc in a special one-off project for the Hollywood-based Crystal Clear label, released on a limited edition 45 rpm LP called ***Huracán*** (★★★★ **Wiener World**). An overlooked gem in Tjader's catalogue, it has been reissued on CD with two extra tracks. It features Tjader leading a terrific 12-piece band that includes pianist Clare Fischer and percussionist Willie Bobo: essential listening for Latin jazz devotees.

Tjader first rose to fame playing drums and percussion with **DAVE BRUBECK** in 1948 but had gone solo by the time the pianist recorded the landmark quartet album ***Jazz At Oberlin*** (★★★★★ **Craft/Original Jazz Classics**). Recorded in front of an enthusiastic student audience at Ohio's Oberlin College in 1953, the LP became a touchstone of West Coast cool jazz while also hinting at free jazz possibilities. The alchemical interaction between Brubeck's sinewy piano and Paul Desmond's lyrical alto sax is utterly spellbinding. Kevin Gray's unimpeachable all-analogue mastering makes the record sound much more youthful than its 70 years.

Gray's bat-eared attention to the minutest of sonic details makes his flawless new audiophile master of the **BILL EVANS TRIO**'s ***Sunday At The Village Vanguard*** (★★★★★ **Craft/OJC**) a life-affirming joy to listen to. It captures the pianist's most innovative trio (featuring bassist Scott LaFaro and drummer Paul Motian) engaging in a heightened telepathic musical conversation that took collective improvisation to a new level. The album's centrepiece is a dreamy, impressionistic reworking of George Gershwin's ballad, My Man's Gone Now.

Evans aficionados should also check out the fabulous ***Tales: Live In Copenhagen*** (★★★★ **Elemental**), a cache of previously unreleased radio broadcast performances from the pianist's 1964 visit to Denmark. By then, Evans' bandmates were bassist Chuck Israels and drummer Larry Bunker, whose musical personalities brought different qualities to the trio's music. Among the highlights are excellent versions of Waltz For Debby and My Foolish Heart.



Another American pianist renowned for his pioneering work in the trio format was the late **AHMAD JAMAL**, who achieved that rare thing in jazz in 1958: a million-selling live album, *But Not For Me: Live At The Pershing*. A new compilation, ***Live At The Penthouse 1966-1968*** (★★★★ **Jazz Detective**), captures the Jamal trio on stage in Seattle a decade on from his big hit. It's the third and final volume of a series of Penthouse concerts unearthed by producer Zeb Feldman and easily meets the standard of the previous two: Jamal's performances are top-notch – check out his wild Latin deconstruction of Erroll Garner's Misty and the audio quality is spectacular. The annotation, too, is exemplary, offering the listener a thick booklet packed with insightful commentary from Jamal and a cadre of fellow pianists, young and old.

Of course, the great **OSCAR PETERSON** was one of the founding fathers of the piano trio, helping to establish it as a viable vehicle of jazz expression in the 1950s. Now available is a superlative previously unreleased concert, ***Con Alma: Live In Lugano, 1964*** (★★★★ **Mack Avenue**), where the great Canadian ivory tickler is accompanied by bass legend Ray Brown and drummer Ed Thigpen. Interestingly, their repertoire includes fellow pianist Bill Evans' Waltz For Debby, which Peterson completely transmogrifies with his customary elan and pianistic flair.

While Peterson was renowned for his florid pyrotechnics, Ohio trumpeter and flugelhornist **ART FARMER** cultivated a lyrical, less ornate approach to his instrument. ***Portrait Of Art Farmer*** (★★★★ **Contemporary/Craft**), the hornblower's only album for producer Lester Koenig's LA-based Contemporary label, is now out again as part of Craft Recordings' Acoustic Sounds Series. It sounds fantastic, thanks to Bernie Grundman's flawless all-analogue mastering. Farmer is joined by his twin brother Addison on bass, pianist Hank Jones, and drummer Roy Haynes. The standout cut is the mellow groove, By Myself, where Farmer uses a mute.

Marking the 50th anniversary of Cadillac Records is a reissue of the label's debut album by its original co-founder, pianist/composer **MIKE WESTBROOK**. ***Live 1972*** (★★★★ **Cadillac**) is a riveting collection of gnarly, experimental jazz-rock that captures Westbrook fronting a short-lived quintet featuring guitarist Gary Boyle and electric saxophonist George Khan.

Gentler on the ears is the beautifully elegant ***Zartir*** (★★★ **ECM**), the third album by the award-winning **GURDJIEFF ENSEMBLE**. Led by the Lebanon-born Armenia-based Levon Eskenian, the group melds Armenian folk sounds with jazz, classical, and world music.

More typical ECM fare comes in the shape of ***Strands - Live at the Danish Radio Concert Hall*** (★★★★ **ECM**), a series of atmospheric ruminations improvised on stage by trumpeter **PALLE MIKKELBORG**, guitarist **JAKOB BRO**, and percussionist **MARILYN MAZUR**. It's mesmerising stuff.

The venerable South African pianist **ABDULLAH IBRAHIM**, who's 89 but still a force to reckon with, returns with a majestic new album, ***3*** (★★★★ **Gearbox**), recorded at London's Barbican venue. A blend of beautiful solo piano pieces and trio tracks (featuring flautist/saxophonist Cleave Guyton and bassist/cellist Noah Jackson), the album reveals that Ibrahim's creativity is still blossoming in his 90th year.

Finally, the acclaimed Korean chanteuse **YOUN SUN NAH** returns with her eleventh album, ***Elles*** (★★★★ **Warner Music**), an outstandingly intimate collection of performances whose showstopper is an astonishing take on Jefferson Airplane's psychedelic touchstone White Rabbit, which highlights Nah's incredible ability to transform her material into something individualistic and personal.

10cc
20 Years: 1972-1992
★★★★
Edsel EDSL 0163 (14CD)

Career-spanning box set from Stockport polymaths

10cc had it all. Sparks' detachment and self-awareness, Steely Dan's sophistication, Zappa's mastery of pastiche. If The Beatles had the fortune to contain three great songwriters, 10cc had the misfortune to have four. The balance of egos couldn't hold, and Kevin Godley and Lol Creme went duo, while Eric Stewart and Graham Gouldman soldiered on. *20 Years* comprehensively details both phases, with every studio album from that period plus rarities and live discs. You'll already know the hits, genre-hopping between absurdist doo-wop (Donna), geopolitical glam (Rubber Bullets), multi-layered wizardry (I'm Not In Love), white reggae (the problematic but brilliant Dreadlock Holiday) and uncategorised gorgeousness (I'm Mandy, Fly Me). The fun is dipping at random into a dizzying 145 tracks and almost certainly finding something incredible (the unsettling psychedelic Charleston of Iceberg, for example). Sometimes the title is better than the song (Action Man In Motown Suit); sometimes they're prone to sounding pleased with themselves (Life Is A Minestrone). Overall, however, *20 Years* leaves you sensing that 10cc's Art-Pop for Art-Pop's sake is, if anything, underrated. *Simon Price*

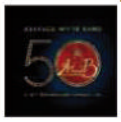
90 Day Men
We Blame Chicago
★★★★
Numero Group NUM 226 LP C2 (5LP)

Cult US art band's output compiled

The group whose music was made for the phrase "angular rock", 90 Day Men formed in 1995 and played together for almost exactly a decade before going their separate ways. Their sound was rooted in post-hardcore, essentially, although it sat at the more sophisticated end of that scale from the off, drawing comparisons to the likes of Slint. They kept on pushing and further embellishing their knotty musicianship towards what has been described, fairly accurately, as being "post-everything". The box set contains remasters of their three studio albums, an unreleased Peel Session, EPs, singles, outtakes and a 68-page oral history booklet. If that sounds costly, it's packed full of songs that will intrigue and reward time and time again. *JR Moores*

Average White Band
50
★★★
Edsel EDSL 0164 (15CD)

Half a century of Celtic funk



As they prepare to hang up their touring shoes, Scotland's Average White Band gather their recorded work for one last reappraisal. Comparisons are inevitable with 2014's *All The Pieces*, also from Edsel, which was a more comprehensive set but whose CD mastering attracted criticism from some quarters.

This latest collection ends with 1982's *Cupid's In Fashion*, but *On The Strip*, 1980 recordings that found belated vinyl issue in 2022, makes its digital debut alongside a remix disc. It's been a career of ups and downs, a US No 1 with Pick Up The Pieces in 1974 coinciding with the death of their drummer, while the later departure of Hamish Stuart weakened them. Further concurrent celebrations include a half-speed-master vinyl of the classic *AWB* album that started it all. *Michael Heatley*

Kevin Ayers
Joy Of A Toy
★★★★
Esoteric QECLECLP 2858 (LP)
Soft Machine man's joyful progressive playground

The sublime solo debut of erudite, very English former Soft Machine member Ayers, a melding of progressive attitudes, playful flourishes, psychedelic folk and perfect pop.

This remastered, vinyl-only version with reproduction gatefold cover celebrates the original – the delicacy of The Lady Rachel, the frailty of All This Crazy Gift Of Time, the winsome Girl On A Swing alongside off-the-wall numbers such as the runaway Stop This Train (Again Doing It) and the cacophony of Oleh Oleh Bandu Bandong. Ayers, an underrated, bluesy guitarist, leads a minimalist cast of former workmates – the Soft Machine on one track, drummer Robert Wyatt throughout, Mike Ratledge and Hugh Hopper elsewhere, plus the piano of David Bedford, later part of his band The Whole World. Truly gorgeous. *Nick Dalton*

Bananarama
Glorious: The Ultimate Collection
★★★
London LMS 1725065 (2CD, 3LP)
Forty-track celebration of 40 years in the pop life

Implausibly, there was a period when Bananarama weren't universally beloved. Successful, yes, but during their Stock Aitken Waterman phase they were pooh-poohed by critics who hadn't yet decided that "pop" was cooler than "rock", and still used archaic terms like "sell-out". Before that, they were highly hip, as the mates of Sex Pistols and Specials who launched girl power when Geri Halliwell was still a nascent Tory, and in recent times they're re-established as queens of fun. This band-curated compilation is a sort-of best of, but controversially omits some hits (Shy Boy, It Ain't What You Do...) to include "deep" cuts and favoured remixes. Still, one blast of Venus or Cruel Summer and you'll be dancing in your dungarees. *Chris Roberts*

Archie Bell & The Drells
The Albums 1968–1979
★★★★
Cherry Red QROBIN 5 BX 68 (5CD)
Relishable box set from soul-funk veterans

From the breakthrough funk blast, 1968's *Tighten Up*, through a run of Gamble-Huff-Bell Philly soul gems which gave them a second wind in the mid-70s, Bell and his Drells delivered delightful second-tier succour. This cheerful collection shows them moving with the times as Northern Soul yields the floor to disco. Even when they display puppyish overeagerness, an overreach like Tighten Up At The Disco finds the fun in a formula. It's the hits which will locate your groove bone here, from Here I Go Again, Showdown and Soul City Walk to the sinewy Strategy. There's swagger and pride to a cut like We Got 'Em Dancing which suggests transmitting pleasure was always the chief goal for them. That goal was achieved. *Chris Roberts*

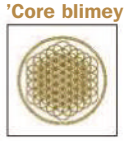
The Bluebells
Sisters
★★★★
Cherry Red CDBREDD 2894 (CD)
The Glasgow pop group's 1984 debut gets the double-disc treatment

The Volkswagen-abetted success of The Bluebells' Young At Heart (co-written with Bananarama's Siobhan Fahey) once threatened to pigeonhole the Glaswegians as light-hearted one-hit wonders. Recent efforts, however, have deservedly re-established them as a short-lived pop marvel bearing much in common with their Postcard contemporaries. First, Last Night From Glasgow reissued their 1984 debut *Sisters* in 2020, then released a new second album in 2023. Now, Cherry Red have gone full deluxe edition on *Sisters*. This reworked version, as the band intended, includes Young At Heart, gorgeous minor hits I'm Falling and Cath, and the Elvis Costello-produced Will She Always Be Waiting, Some Sweet Day and Aim In Life, the latter pair not on the original. Presented alongside a second disc containing 22 B-sides and alternate mixes, it's a comprehensive overview of their first and most famous incarnation. *David Pollock*

Blue Orchids
The Greatest Hit (Money Mountain)
★★★★
Tiny Global Productions PICI 00552 LP (2CD, 2LP)
Re-released debut appreciates the true hip priests

This perpetually underrated Manchester indie band have come a long way since their initiation as, effectively, "The Fall without Mark E. Smith", as recent releases attest. This 1982 debut showcased Martin Bramah's youthful talents and remains one of post-punk's offbeat paradigms. With hints of the Velvets (of course they played with Nico), Talking Heads and Television, there's a wealth of arty ambition, wisely welded to affable grooving and that knack with a melancholy sidebar which Orange Juice mastered. Now on vinyl for the first time in 40 years (as public domain has usurped the WB Yeats estate's gripes about a track adapting his poem Mad As The Mist And Snow), and with demos and live add-ons, it's a resurrected treasure. *Chris Roberts*

Bring Me The Horizon
Sempiternal: 10th Anniversary Edition
★★★
RCA 19658827871 (LP)
'Core blimey



Over six albums and 13 years, the Sheffield quintet Bring Me The Horizon have worked their way from shrieky teenage deathcore to a position close to the mainstream. A look back at their fourth album, 2013's *Sempiternal* – reissued here on vanilla vinyl and cassette – shows where this musical transition began and reveals the ambition that drove them away from the metal clubs. A couple of songs, The House Of Wolves and Antivist, still ooze aggro, but others such as Can You Feel My Heart, Sleepwalking and Go To Hell For Heaven's Sake are chirpy, singalong metal that point directly to their next couple of albums and their worldwide success. Anthemic choruses and EDM elements typify their current music, and why not? They sell out arenas for that specific reason. *Joel McIver*

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10th ANNIVERSARY EDITIONS

DELUXE 2CD GATEFOLD PACKAGING

After **reforming for a charity concert** at the Royal Albert Hall for the **Teenage Cancer Trust** in 2010, **Suede** decided to **stay together and record a new album.** Re-united with **Ed Buller, producer of the band's first three albums,** they recorded **"Bloodsports",** the band's sixth album, in 2012. It features the **singles "It Starts And Ends With You", "Hit Me"** and **"For The Strangers".** In this **special 10th anniversary 2CD set, CD1 features the original album,** while **bonus CD2** contains the **eight non-album B-sides, collected together on one disc for the first time.** The two CDs are presented in **brand new seven-inch deluxe gatefold packaging,** with an **8-page booklet** which includes **all the lyrics (including the B-sides)** and the credits.

HALF-SPEED MASTER EDITION

The album has been expertly mastered by **Barry Grint** at **AIR Mastering** from the **original stereo masters** using precision **half-speed mastering.** Half-speed mastering is a vinyl cutting technique that improves groove accuracy and transient information creating an **incredibly detailed stereo image with a natural high frequency response.** Presented in its **original gatefold sleeve,** pressed on **180 gram heavyweight black vinyl,** featuring an **obi strip** and housed in a **poly-lined inner sleeve,** with **all the lyrics and credits on the 4-page insert.**

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SOUL COLLECTOR

By Lois Wilson

GIL SCOTT-HERON's ***Free Will*** (★★★★★ **Kent**) was the poet, activist's 1972 third and final album for the Flying Dutchman label. Produced by Bob Thiele and recorded in New York's RCA Studios, it captures his two sides. On the first side, he's taking communion with musical foil Brian Jackson and a full band including flutist Hubert Laws, guitarist David Spinozzi and drummer Pretty Purdie; Did You Hear What They Said? is a moving evocation on Vietnam that aligns him to Marvin Gaye and Curtis Mayfield, The Get Out Of The Ghetto Blues views slum living through a cultural studies lens. The second side, meanwhile, sets Heron's spoken word against percussion and occasional flute as he takes aim at police policy (No Knock) and celebrates John Coltrane (… And Then He Wrote Meditations).

Fanfaring 20 years of the Numero Group's Eccentric Soul series, the label is reissuing some of their earliest releases including ***Eccentric Soul: The Forte Label*** (★★★★★ **Numero Soul**), an excellent snapshot of the obscure Kansas City Forte label. Helmed by TV repairman and radio engineer Ellis Taylor, it ran from 1967 to 1980 and is known, if at all, for its 1972 Marva Whitney 45, Daddy Don't Know About Sugar Bear, a blistering R&B funk, all thudding bass, blazing horns and raw, strident shout. The song is also here in its original form – I'm Gonna Get Your Thing by Lee Harris is propulsive, but better in Whitney's hands. Whitney, at that time Taylor's wife, also recorded under her married name. Her 1975 Nothing I'd Rather Be (Than Your Weakness), a sizzling, sumptuous ballad, began life as Don't Let Your Love Fade Away, again recorded by Harris and also Gene Williams. The latter's take is a drop to your knees pleader and quite extraordinary, as was the label on the strength of this anthology.

A singular talent, **SISTER ROSETTA THARPE** was one of the first to mix the church with city blues on future classics like This Train and Up Above My Head I Hear Music In The Air. Born in 1915 in Cotton Plant, AR, she was mentored by her mother, the gospel shouter Katie Bell Nubbin aka Mother Bell, honing her craft from the age of four singing and playing the guitar under the moniker Little Rosetta Nubin. By the time she reached 23, in 1938, and was recording her first records, she'd moved to Chicago, toured the country, got married, got divorced and re-settled in New York. Those early songs teamed her with Lucky Millinder's Jazz Orchestra and changed the possibilities of gospel music; the gritty, raw Rock Me and the 16-bar blues of That's All delivered in her heart stopping mezzo soprano voice crossed over to secular audiences. Appearances at Harlem's Cotton Club with Cab Calloway and John Hammond's *Spirituals To Swing* concert at Carnegie Hall also widened her fanbase. Such was her secular appeal that she was one of only two gospel acts asked to cut V discs for overseas servicemen during world war II and she was also instrumental in the birth of rock'n'roll and soul – she was dubbed 'the original soul sister' – with 1944's Strange Things Happening Every Day. The first gospel record to make the Billboard Harlem Hit Parade Top 10 – later named the R&B chart – peaking at No 2 in 1945, it was an influence on Elvis, Johnny Cash and Jerry Lee Lewis, the second of whom covered it. ***Sister Rosetta Tharpe's Shout Sister Shout!*** (★★★★ **Sunset Blvd Records**) is a 500 copies only, vinyl 17-track cherry pick of live recordings spanning 1957 to 1970 (previously issued on the 2019 CD of the same name) and includes show stealing renditions of Didn't It Rain?, This Train, Up Above My Head, I Hear Music In The Air and more.

Singers Billie Hardie and Tommy Ellison founded the **LEGENDARY SINGING STARS** in Brooklyn in 1960. Then known as the Five Singing Stars, their early singles were released on Peacock then HOB, HSE and Malaco. While these only reached a small audience, live their energised gospel sells out Carnegie Hall and Madison Square Garden. ***Good Old Way*** (★★★★ **Music Maker Foundation**) captures them in 2022 at the Telluride Blues And Brews Festival in Colorado. Recorded on a couple of mikes hung high in the trees near the stage, it's completely intoxicating with Hardie, now 84 (Ellison sadly died in 2009) delivering his gravelly vocal chops, steeped in soul and country, over the band's hypnotic rhythms – think Pop Staples' funk blues – rocking the house.

Also out: **ROCKIE ROBBINS**' **Rockie Robbins/You And Me** (★★★ **Expansions**) and **I Believe In Love/Rockie Robbins** (★★★ **Expansions**), the Minneapolis singer's four albums across two releases and taken from the original master tapes for the first time. The first package combines his 1979 self-titled debut with its 1980 follow up; the second brings together his 1981 third and 1985's fourth outing.

Signed to Chess, **FUGI** aka Ellington Jordan co-wrote I'd Rather Go Blind with Etta James and recorded three singles for Chess imprint Cadet with producer Gene Barge and his band Black Merde at Chicago's Ter Mar Studios; 1969's Mary Don't Take Me On No Bad Trip and 1970's Revelations and I'd Rather Be A Blind Man. These were later repackaged as an album ***Mary Don't Take Me On No Bad Trip*** (★★★ **Funky Delicacies**) back in 1997 and they now get a vinyl release.

British Sea Power

Do You Like Rock Music? 15th Anniversary Reissue

★★★★

Rough Trade RT 0434 LPX (2CD, 2LP)

Cornerstone Sea Power album expanded with B-sides

With their third album, Sea Power (formerly British Sea Power) went for broke – literally, with recording sessions taking place in, among other locations, a dilapidated fort in Cornwall, and amid minus-20 temperatures and a power cut in Godspeed You! Black Emperor's Montreal studio. They speak of the result as a triumph against adversity – which may explain why, compared to reissues of *The Decline Of British Sea Power* and *Open Season*, demos and outtakes for this expanded release have made way for BBC sessions and period B-sides – but *Do You Like Rock Music?* still affirms itself as the album on which Sea Power matched their ambitions. Vintage pro-wrestling chants sit net to soaring paeans to predatory birdlife and reckonings with the disastrous Canvey Island flood of 1953 – a mark of the unique open-mindedness behind everything the band does. Nowhere is this more profoundly felt than on Waving Flags, whose all-in-it bonhomie feels all but lost in the world 15 years on. Now pressed on orange vinyl and picture disc, and with a glow-in-the-dark sleeve, *DYLRM?* is still a beacon for humanity. *Jason Draper*

Glen Campbell

I Am A Lineman For The County: Glen Campbell Sings Jimmy Webb

★★★★★

Ace CDTOP 1641 (CD)

American pop, untouched by time

Having released a various artists *Jimmy Webb Songbook* two years ago, Ace now double down, safe in the knowledge that the combination of singer-guitarist Campbell and Webb's songs has simply never been bettered. While the majority of the 22 tracks here date from the golden period bracketed by By The Time I Get To Phoenix (1967) and The Moon Is A Harsh Mistress (1974), there is delight to be found in later-period collaborations like I Was Too Busy Loving You and the Brian Wilson homage In Cars. Only Campbell's attempt at MacArthur Park, a song he was loath to issue himself, fails to meet the gold standard. The cover design may be deliberately dated, but the music within will surely never grow old. *Michael Heatley*

Jim Capaldi

The Outside Years

★★★

Esoteric ECLEC 42853 (4CD)

Traffic lyricist's last solo stand revisited

Having boxed Capaldi's Island period, Cherry Red return to augment the albums *Living On The Outside* (2001) and *Poor Boy Blue* (2004, the year before his passing) with 35 bonus live, outtake and demo tracks. These include solo renditions of some of the Traffic classics he fashioned decades earlier with Steve Winwood, one of many musicians to feature alongside Gary Moore, Paul Weller and George Harrison. *Living On The Outside* is the superior studio effort, but the live material varies widely. It includes tracks from a 1999 tour with Al Stewart – Capaldi's only totally such effort, and one which contrasts with disc four's full band gig from Cologne in 2002 where he seems far more comfortable. Fans will want both. *Michael Heatley*

The Doug Dillard Expedition

Live At The Fremont Hotel Las Vegas 1970

★★★★

Floating World FLOATM 6446 (CD)

Country-rock stalwart captured in Vegas

Following his proto country-rock album with ex-Byrd Gene Clark on The Fantastic Expedition, Dillard formed this straight-up bluegrass band which included the US Old Time Fiddlers Champion, Byron Berline. Doug and brother Rodney had exposed the US 60s TV audience to bluegrass on *The Andy Griffith Show*. Here he plays mesmerising banjo while Berline scorches the fiddle on twenty bluegrass and old time country favourites like Uncle Pen, Take A Whiff On Me, Cumberland Gap and Orange Blossom Special. Dillard's well-honed bluegrass outfit, in full flight, with well drilled close harmony singing to blow away the Vegas gamblers. *Tony Burke*

Enthroned

Hadean – The Early Years Collection

★★★

Cherry Red / Dissonance DISS 0233 BX (5CD)

Ready for a 61-track black metal bonanza?

A black metal delight, *Hadean* covers the period from 1995 to 2001 and pulls together the first four albums recorded by the Belgian quartet for the Blackend label (*Prophecies Of Pagan Fire*, *Towards The Skullthrone Of Satan*, *The Apocalypse Manifesto* and *Armoured Bestial Hell*). As you might expect, the music is suitably raw and uncompromising, and the likes of Death Faceless Chaos and Tales From A Blackened Horde will either float your boat or sink it completely, depending on your viewpoint. The set also includes Enthroned's 1998 *Regie Sathanas: A Tribute To Cernunnos* EP – Cernunnos being their founder and drummer who committed suicide in 1997 – extended by the addition of an unreleased track from the sessions, and the live and demo material from the unofficial *Commanders Of Chaos* release. *John Tucker*

Escape To Victory

Macca's solo peak, unravelled for its 50th birthday. *By Daryl Easlea*

Paul McCartney & Wings: always worth checking if you've left a spare band member down the back of the sofa

Paul McCartney & Wings

Band On The Run (50th Anniversary Edition)

★★★★

Capitol/MPL 5543562 (2LP/1LP/2CD)

Fifty years on, *Band On The Run* remains the most important album in Paul McCartney's solo career. Although distance and the freedom from the tight diktats of the early 70s music press show that the four albums prior to its release were hardly the patchy affairs of lore, *Band On The Run* evinced a return to the production values and songcraft of 1969's Beatles swansong *Abbey Road*. With the strong single commercial successes of My Love and Live And Let Die in the bag in the months leading up to recording, it was time for McCartney to reassert his album-length authority.

Even those with a passing knowledge are familiar with the story of the album. Wishing to go somewhere exotic to work, McCartney relocated to EMI Nigeria in Lagos. Two of Wings left just before the flight – as a result the album was recorded as a trio: Paul, Linda and Denny Laine with Geoff Emerick engineering. The two months were not without incident: a ramshackle studio, a mugging, health issues and accusations that they had come to pilfer local music were all in the melée. But from that emerged nine of Wings' greatest moments, topping the charts on both sides of the Atlantic, garnering Grammys and becoming the non-Beatles cornerstone of McCartney's live set.

With its status guaranteed, my, how the album has been celebrated: the 25th Anniversary edition in 1999 was in the clamshell box of its time, with audio documentary; in 2010, its 36th was celebrated with the first in McCartney's rightly lauded Archive Collection. So, how to celebrate an album already extensively commemorated? Simple. Do it again!

No Words is fantastic in its simplicity, a fitting tribute to Denny Laine

The 50th suite, then. Firstly, Miles Showell conducts another exemplary half-speed master on the original album; Giles Martin and Steve Orchard locate the space and majesty of the original in the Dolby ATMOS mix. The big idea is to present *Band On The Run* in its 'underdubbed' form – the rough mixes that were created by Geoff Emerick, with Pete Swettenham at AIR Studios, on 14 October 1973, after the group returned from Lagos, and before overdubs and orchestrations were added. The re-ordered track list reflects what had been noted in the MPL archive. At first it may seem like another money grab, before steadily, something rather beautiful emerges.

Serious spotters (of course *RC* did it) will A/B the versions – the title track illustrates the difference well. The synthesiser and the handclaps are still there; what's not is the guitar on the second section or the orchestral flourishes. It is skeletal – McCartney sings what would become the guitar part – and rather charming. Bluebird sounds remarkable, the warmest tune, delivered sweetly, offering a chance to relish the lyrics. No Words, the track frequently overlooked, sounds fantastic in its simplicity, a fitting tribute to its co-writer Denny Laine.

Once used to the spartan mixes, returning to the original results in a different listening experience, with the strings seeming a little over the top. Picasso's Last Words (Drink To Me) (the beatbox minimalism of the underdubbed middle section is a joy) seems overburdened, as does the rather ostentatious conclusion of Nineteen Hundred And Eighty Five. It's another take on something deeply loved and highly regarded. The original is readily available for those who fancy it, but this *Band On The Run* is testament to the creativity-in-adversity of Paul and Linda McCartney, Denny Laine and Geoff Emerick in that Nigerian summer of 1973. And the fact that only one of them is still with us makes it all the more special.

COLLECTING... *BAND ON THE RUN*

Radio Interview Special With Paul And Linda McCartney

(National Features Corporation 174, USA, LP, white cardboard sleeve, 5-page script, 2 photos, US, 1973) **£400**

Beware counterfeits of this delectable item. Produced by venerated US celebrity interviewer Fred Robbins, who became something of a master at the open-ended interview disc. These discs allowed local radio DJs across America to use a cue sheet and make it sound just like Paul and Linda had taken time out from their busy schedule and come to their town to talk *just for them*.

Band On The Run (3:50)/ Band On The Run (5:09)

(Apple R 5997, 'Demo Record Not For Sale' on 4-prong push-out centre, 7", 7YCE 21746 DJ on run out, UK, 1974) **£180**

The multi-part mini-symphony – released by popular demand after Jet had led the album – was a tad long for radio programmers back in 1974, so a minute and 20 was pruned from it. To be honest, it's barely noticeable. This has become one of the sweeter collectibles from all associated with the album.

Пол Маккартни + Ансамбль – Пол Маккартни + Ансамбль

(Melodiya C 60 08733 4, LP, USSR, 1977) **£20**

Not hugely collectible, but a beautiful curio – this Russian issue was the very first rock album released in the USSR (there had been plenty of EPs); although bizarrely the title track was replaced with Silly Love Songs as that was the current global hit by the time *Band On The Run* came out behind the iron curtain.

Band On The Run

(Capitol SEAX 11901, picture disc LP, die-cut sleeve, US, 1978) **£40**

Pristine copies of this picture disc are much sought-after. It was suggested if a listener fixed their gaze on Michael Parkinson revolving while listing to Mrs Vandebilt, they would be so out of it that they would feel compelled to hear or tell anecdotes about Peter Ustinov.

Band On the Run – Archive Collection Edition

(MPL/Concord/Hear Music, 3CD/1DVD, box set, UK, 2010) **£100**

Although every successive Archive Collection release seems to have become more audacious, the template for the serious dive into McCartney's catalogue arrived with this Grammy-winning appraisal of the most important album of his post-1970 career. It's almost as if the rarities come third to the majesty of the original album, and the gloriously expansive booklet, crammed with pictures, essays and interviews.

With thanks to Pete Nash

Photo: © 1973 MPL Communications Ltd. Photographer Clive Arrowsmith. An outtake of Paul McCartney, Linda McCartney and Denny Laine, from the Band On The Run promo shoot, 1973

REGGAE COLLECTOR

By Mike Atherton

DANDY, born Robert Thompson in Jamaica in 1943, settled in east London as a teenager. For a decade from 1964, his indefatigable work as a singer, musician, songwriter and producer would make an indelible mark on the UK black music scene. His big break came in 1966 when he started working with Rita and Benny King, who were setting up their new Giant label to market the rock steady music which was fast gaining popularity. Over the next two years, Dandy produced numerous singles for the label, which also released his first and Giant's only LP, which forms the core of the double CD ***Rock Steady With*** **(★★★★★ Doctor Bird).** The original tracks blend Dandy compositions like You're No Hustler and Play It Cool, covers ranging from a very good Got You On My Mind to a more idiosyncratic Rhythm Of The Rain and a couple of brass-led instrumentals. Dandy sings with quiet enthusiasm while his studio band The Superboys lay down neat, sharp rhythms with never a hair out of place. The 30 bonus tracks include a couple of surprises: a touch of the blues on One Scotch, One Bourbon, One Beer and a dash of ska on the spirited, if derivative, A Little More Ska, rescued from his pre-R&B Discs days. But it's rocksteady most of the way, including the churning My Time Now and the enduring Rudy A Message To You. Most of the tracks are reissued here for the first time ever, and the set is a fitting tribute to an important artist who has just celebrated his 80th birthday.

DENNIS BROWN's recording career began in his pre-teen years and by the time he was in his twenties, his warm, contoured tones with their light vibrato and his knack of sounding as if he was singing to you and you alone had made him a national star on the Isle Of Springs. He recorded excellent work for numerous producers, rarely more consistently than the sides which now come out as the double CD ***Let Me Love You: The Joe Gibbs 7" Singles Collection 1977-1981*** **(★★★★ Doctor Bird).** These 20 songs, accompanied by their dub or DJ B-sides, include some of the singer's best work: classics such as Created By The Father, the definitive Money In My Pocket and a jaunty Say What You're Saying, with a sprightly U Brown DJ cut in its wake. With Gibbs' studio band The Professionals fully living up to their name on the rhythm tracks, this is a collection of high-grade 70s reggae.

Harlem Shuffle Records specialise in unearthing hidden gems from Trojan's vast vaults and issuing them on well-presented 14-track albums. ***Hot Sauce 4*** **(★★★★ Harlem Shuffle)** is the latest in the line, scooping up a bowlful of apparently unrelated tracks from the mid-60s to the mid-70s which offer plenty to enjoy. Lyn Taitt And The Dee's Special takes pride of place; there have been plenty of records featuring organ, brass and a talk over, but few have blended those elements as deliciously as this 1968 rocksteady offering with its laconic-but-right DJing. From the same era come The Rulers with the serious, somewhat exotic Let My People Go, a song riding one of those deep heavy rhythms which were so often a feature of JJ Johnson productions. Moving forward into the early 70s, the album offers a couple of those identity crises which were prevalent in the UK reggae world at the time, Herman Chin Loy's Love Brother was in such demand that it was issued almost simultaneously by Trojan and their archi-rivals Pama – with Mr Loy's knowledge, who knows? From a year earlier in 1970, pioneering toaster Dennis Alcapne is typically fluent and inventive on Shades Of Hudson. Dennis wasn't yet well known over here, and Trojan appeared keen to keep it that way, as they credited him as Keith Hudson on the label.

From the same stable comes the more specifically themed LP ***Reggay Under Cover*** **(★★★★ Harlem Shuffle)**, which offers 14 Jamaican cover versions of mainly American hits. Well, sort of – the opening track takes the delightfully peppy rhythm track of Joya Landis' version of Wilbert Harrison's US smash Kansas City and adds a completely new horns melody, to such good effect that copies of the 1970 Duke single now change hands for around £100.

This is largely a set of 60s recordings, and the compiler has loaded some ska missiles into its grooves, notably The Techniques' revival of The Drifters' What'cha Gonna Do, with Slim Smith wailing proud in front of a thunderous hard ska rhythm. This number is virtually worth the price of the album on its own, though the presence of Roland Alphonso's utterly charming rocksteady cut of Henry Mancini's Charade gives added value.

In 1975, Trojan released a various artists album of Alin 'G.G.' Ranglin productions called *Atlantic 1*. It didn't make a huge impression – this writer, a keen habitué of record shops even then, doesn't recall ever having seen a copy on display – and listening to the double CD compiled around it, ***Atlantic 1*** **(★★★ Doctor Bird)** that's no great surprise. Despite the well-built rhythms and the presence of big names like Gregory Isaacs, The Maytones and Ansel Collins, the music rarely takes off and is, for the most part, competent and workmanlike rather than inspiring. With the occasional ray of light, such as The Starlite's vibrant and cheeky Soldering livening the music up. Doctor Bird's policy of making everything in their vintage vaults available to be heard is an admirable one, but it doesn't always work in their favour.

The Fall

The Real New Fall LP (Formerly Country On The Click)

★★★★

Cherry Red CRCD 5 BOX 155 (5CD)

Box set treatment for post-punk pioneers' 23rd album

Shortly before its release in 2003, *Country On The Click* was leaked online so Mark E. Smith decided to alter the mix and tracklist of the album, renaming this *The Real New Fall LP*. With both versions included here, the merits of each can be debated 'til the cows come home. Differences range from bold to the subtle. In either form it remains one of the strongest records from the band's entire discography. The third disc is *Interim*, a stopgap comp of raggedy rehearsals and live scraps. Another hosts singles, B-sides and session material. The package is completed by a live set from New York with the then-line-up showing they also knew their way around older cuts from the mighty oeuvre. *JR Moores*

Heavenly

The Decline And Fall Of...

★★★

Skep Wax Records SKEPWAX 019 (LP)

Twee indie-pop sounds meet devastating feminist lyricism

Talulah Gosh offshoot Heavenly's 1994 third album *The Decline And Fall Of...* is a strange curio, sonically bringing to mind a soupy concoction of conventional, small-stage Britpop of the time: a ladle of Lush, two tablespoons of Teenage Fanclub, a pinch of The Pastels, the sweet aftertaste of Belle & Sebastian yet to come. Yet the main reason to still talk about them nearly 30 years later is Amelia Fletcher's masterful delivery and powerful, female-perspective lyricism. Her voice is bright and clear, disguising the serrated, unexpectedly riot grrrl-influenced words, which chronicle toxic relationships in Modestic, Itchy Skin and the mighty Atta Girl, mental breakdown on Me And My Madness (the latter pair's lyrics written by her bandmate and brother Mathew) and, queasily, a date rape on Hearts And Crosses. Their best songs still hit like sugar-coated bullets. *David Pollock*

Ibrahim Hesnawi

The Father Of Libyan Reggae

★★★★

Habibi Funk HABIBI 024 (CD, LP)

Decades-spanning intro to a scene

When Libyan musician Ibrahim Hesnawi heard Jamaican music for the first time in the mid-70s everything changed. Though raised on a mix of Hendrix and Libyan music, reggae's lyrical themes of struggle and liberation resonated strongly. Over the following decades Hesnawi was prolific, recording (at Habibi Funk's estimate) over 15 albums that used Jamaican music as a starting point, adding touches of rock guitar, light funk and disco while fusing it with traditional Libyan folk music (zimzamet). The eight tracks here show Hesnawi's range, from the hazy and drifting Tendme to the dancehall-inspired Watany Al Kabir, his gritty and distinctive vocals tying the whole thing together. *Jamie Atkins*

The Killers

Rebel Diamonds

★★★★

EMI 5848233 (CD, LP)

Best-of set honours 20 years of shrewd shapeshifting

There's a curious perception, among some of The Killers as bland chart cheese from the same platter as, say, Maroon 5 or The Script. They deserve better, as this hits-and-more celebration of two triumphant decades confirms. From their grand entrance as a smart fusion of The Strokes and Duran Duran to clever, convincing sidesteps into sandpapery rock and shimmery electronica, their knack for riding the bronco of pop's gear changes has been admirable and, importantly, sassy. Whether it's the sharp angles of Somebody Told Me, the exhilarating Springsteenisms of When You Were Young or the obdurate weirdness of Human, this is the kind of pop-rock which the public love swiftly and critics will love in another 20 years' time. *Chris Roberts*

Kronos Quartet

Black Angels

★★★★

Nonesuch 5874104 (LP)

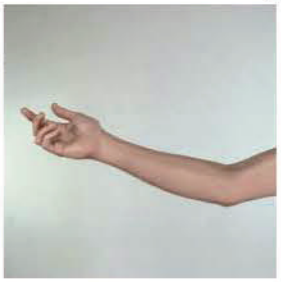
An alternative classical gem from 1990

This boundary-pushing string quartet's 1990 anti-war affirmation is reborn here as a luxury double album – well, three sides, the fourth a black-on-black angel etching by the original cover artist. The title work is a disturbing 1970 piece by George Crumb, driven by Vietnam's horrors, all scratching violins, vocal cries and reverberating gongs. Shostakovich's Quartet No. 8, a 1960 piece, despite being a homage to Russian war dead, offers respite. Spem In Alium by 16th-century composer Thomas Tallis is a near New Age tale of besieging and beheading, Doom. A Sigh, by Hungarian Istvan Marta, is a 1989 memorial to ethnic

Lost And Found

Jason Pierce's underrated classic holds firm... *By Kevin Harley*

Jason Pierce: "the fella behind is sticking his fingers up at me again, isn't he?"



Spiritualized
Amazing Grace
★★★★★

Fat Possum FP 18271/2 (CD, LP)

Released amid label shifts to a somewhat muted critical reception in 2003, Spiritualized's fifth album has developed something of an aura as the 'lost' Spaceman album. Twenty years on, in all its ragged radiance, *Amazing Grace* remains abundantly worthy of rediscovery. Not merely the radical 'garage' break from symphonic predecessor *Let It Come Down* it was flagged as being, the record upholds Jason Pierce's fierce consistency amid seemingly extreme change: now as then, his gospel holds true to his driving purpose.

Alongside Pierce's work with experimental electronic/jazz explorers Springheel Jack, that purpose was sharpened during the *Let It Come Down* tour, which started out with 13 band members playing to the gods then shifted to a seven-piece operation. At Brixton Academy, the guitars shouldered the missing sonic load to spectacular effect. The effects register swiftly as This Little Life Of Mine crashes into earshot, heralded by the time-honoured crackle of an amp. Recorded over three weeks, with Pierce bringing the songs to the band on the day of recording, the record pushes its way out of the speakers with a tangible immediacy.

She Kissed Me (It Felt Like A Hit) follows in kind, tapping Pierce's well-stocked bank of drugs and transformation metaphors. Yet it's with the next two tracks that the band find their footing – or, perhaps, surrender their footing – and float into a kind of rarefied air-space. Hold On is a hymnal of close-mic'd stillness, not unfamiliar in the Spiritualized lexicon but executed with enraptured beauty. The celestial Oh Baby is better still, making a nonsense of those 'garage album' appellations with its ravishing orchestrations. Meanwhile, Pierce's raids of musical history uncover influences ranging from country to free jazz, with Miles Davis' influence writ large on Rated X.

The album proceeds in kind, ravenous in its MC5-ish pursuit of rock'n'roll highs then cushioned in the comedown, inviting the skies to open and do their worst on the hail hosannas of Lord Let It Rain On Me. The Ballad Of Richie Lee (a reference to Acetone's late singer) is the wrenching flipside of the heat-seeking Cheapster, while Lay It Down Slow docks with a tender yet strong-willed resolve. Far from maudlin, as some critics carped, the result holds up as a robust affirmation of abiding and supremely adaptable purpose from Pierce. Tougher changes and challenges were to follow, of course, but he sounded immoveable here, a transcendent law unto himself.

Q&A

Jason Pierce on fortune, beauty and "the great lineage"...

This album feels like the one that got away. Do you feel a particular affection towards it for that reason?
Yeah, kind of. Coming on the back of two albums that were sort of epic in nature, it was almost like because this record wasn't that, it didn't have the same kind of gravitas for some people. But so much of this game relies on luck. People are so loath, especially in music, where people's egos are involved, to say there's any luck involved or any kind of financial push behind it. But so much of where things land relies on luck to an extent.

Did working with Springheel Jack give you the confidence to record in a different way?
Springheel Jack were recording straightforwardly, putting microphones and instruments together and recording them. It seems like that's what recording is but it was hard for us to go anywhere after *Let It Come Down* because there's a hundred pieces of orchestral music in each track there... We wanted to go back and put microphones at the source instruments and make music in an under-rehearsed way. We wanted to introduce the band to the songs on the day we recorded them, see where we went and live with what we put down. It wasn't about making something fast, it was about making something I didn't dwell on. It was more about taking away all the options than seeing what would happen if you added things to it.

> "I was surprised on relistening how beautifully accurate those recordings were"

Were you tempted to include Amazing Grace on the album?
We did a 12" of that song which became part of the introduction to Hold On, so it was there as a source kind of thing. I was very interested at the time in the historical nature of music and the way that most of the music that I love – in fact, all music – was coming from the same source, that great lineage. I know from the title of Rated X that I'd been listening to Miles Davis, but also American country music and gospel.

What stands out to you listening to the record now?
Quite often, it's the things you think don't require rehearsal that require it more. The heaviest songs, the things that are rock'n'roll where you think, 'Yeah, I can do that in my sleep', they're the things you need to be more careful with. But the slow, peaceful, intimate parts, I was quite surprised on relistening how beautifully accurate those recordings were, how effortless they sounded, even after all this time. I think we captured something quite unique and rare there. *As told to Kevin Harley*

cleansing with distant guns and wailing while They Are There!, a song from the First World War, sees Kronos embellishing creator Charles Ives' own recording.
Nick Dalton

Long Ryders
Native Sons
★★★★

Cherry Red CRCD 3BOX 135 (CD)

Country rockers' debut

A quite superb 3CD, 56-track box set of the debut album the Americana-rock'n'roll

outfit issued 40 years ago, joining similar collections of their other two 80s albums. The original record is a rampant psych-tinged West Coast rock'n'pop romp with edgy, supremely-catchy numbers such as Run Dusty Run, Tell It To The Judge On Sunday and (Sweet) Mental Revenge. Add the 10-5-60 EP, which predates the album, along with B-sides and other sessions and that's a class compilation in itself. Then there are demos of most of the album, and a breathless 14-track Dingwalls live set from 1985. Compiled with the aid of frontman Sid Griffin, long a Londoner, it's a non-stop, high-energy garage-meets-country party. *Nick Dalton*

Kirsty MacColl
Free World – The Best Of
★★★★

Demon DEMREC 1164 (2LP)

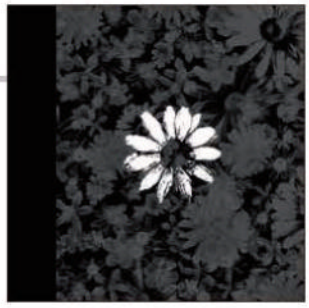
Another stellar collection

The recent, *RC*-lauded *See That Girl* box set was an eight-disc, 161-track joy but as *Free World...* demonstrates, it's far from the only recent manifestation of the talents of the late, great Ms MacColl. This collection includes many collectable single and radio edits as well as the classics. Collaborations with Billy Bragg, Evan Dando and, inevitably, Shane MacGowan's Pogues underline how respected she was by her peers, as well as her willingness to share the spotlight. The highlight of the double-vinyl set is side three, kicking off Latin-style with Mambo De La Luna, continuing through In These Shoes? and ending with MacColl's stunning reading of The Kinks' Days. However you access Kirsty MacColl's music hardly matters, but the warmth of vinyl seems eminently suitable. This is a light that will never go out.
Michael Heatley

Heart Of The Matter

Experimental rock explorers' gripping debut revisited. *By Joel McIver*

Cardiacs: not shifting many copies of *The Watchtower* on this occasion



Cardiacs
A Little Man And A House And The Whole World Window: Special Edition

★★★★

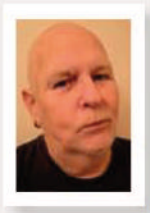
Alphabet Business Concern ALPHBOOK 007 (4CD, LP)

The late Cardiacs leader Tim Smith observed in 2005 that his band's music "makes people hate us with a terrifying vengeance, or love us so dearly and passionately that it becomes a worry". But he omitted a third category of listener: people who didn't know what the hell to make of it. Prog-rock without the capes, punk without the attitude, indie without the seriousness, the songs on the five albums the band released from 1988 to 1999 were impossible to pin down. The beyond-surreal art direction didn't help: once you saw Smith's psychotic, Joker-like grin and make-up, it was never forgotten.

Whether you loved, hated, or missed the point of Cardiacs, though, their songs had a habit of staying with you once you'd heard them, which makes this bells-and-whistles repackage of their debut album welcome and deserved. A remastered LP, four CDs and a heavyweight casebound book in a box, the Special Edition of *A Little Man And A House And The Whole World Window* does as much service as is physically possible to this era of the band. The remaster – Tim Smith's last task before his death in 2020 – warms up the bass parts by his brother Jim Smith and gives extra sheen to the top end, while previously unseen photos and an excellent biog by Cathi Unsworth accompany the listening experience.

The original album is still a riot, from the circus stomp of A Little Man And A House via the twisted music-hall of Eating In Bed to the excellent bait-and-switch of Cardiacs' biggest single, Is This The Life, which sounds a bit like U2 and suckered a lot of us into thinking that this was a normal rock band. The four bonus discs are where the value lies for the dedicated fan, with BBC radio sessions from Radio Leeds and Janice Long; a remastered show from the Town and Country Club in 1987; and studio sessions from the Workhouse in London, including an unreleased version of Gina Lollobrigida.

It's amusing to think that Cardiacs never really understood, or cared, how influential they were, with fans from Blur to Faith No More and beyond. Long-serving *RC* readers will also remember the late *RRPG* editor Jack Kane, for whom Cardiacs were essential listening: to say that he would have loved this box set is an understatement.



Q&A

Cardiacs bassist Jim Smith on his late brother, more reissues and how the band evolved over the years.

Jim, are you the man behind the Alphabet Business Concern imprint?
I've kind of been left with it, so yeah, I suppose I am. I've become my nemesis! But it's not a one-man dictatorship: I've got a little team who deal with Paypal and artwork and stuff like that. The reissues are a team effort: we run these projects past each other and go, 'Is this a good idea?' This is a really special album to us, so we've given it a bit of treatment. It encapsulates the vibe of the band, and the 1987 live show in the box captures that era, which is nice.

What kind of man was your brother Tim?
He was the nicest guy you could ever meet. He was pretty down-to-earth. Really nice, very approachable, and a genius. He was 100 per cent involved in the remastering of this album. We wanted to give it a bit more sparkle.

How did your band evolve over the years?
Well, when we first started it was more of a laugh than anything else, if you go right back to the original Cardiac Arrest days. Tim's genius started to come out, though, and the music got more complicated, more beautiful and more involved, and it evolved from there. I've never really known how to describe the music we made, although I agree that we got a little bit heavier as we went on. It seems to be spreading further now than it ever did. Maybe that's the myth part of it, or maybe people are suddenly admitting that we were cool, when before we weren't? I don't think we were ever cool.

> "This is a really special album to us, so we've given it a bit of treatment"

Will we see more Cardiacs activity in future, any more reissues planned?
We're thinking about reissuing *On Land And In The Sea* [1989] next, because that's a very good album, in my opinion, and I think it deserves it. I don't know if we'll end up doing them all that way, because it's an exceedingly expensive business, and we're just a little independent label. If we find that we've got enough money floating about to do it, we'll do it. I've got reams and reams of unrecorded stuff as well, but whether I'll put that on a box set, or whether we'll rerecord it for a new album or whatever, I don't know. We're doing some live shows as Cardiacs & Friends in 2024, too, so it's not going anywhere. If anything, it's making a bit of a comeback.
As told to Joel McIver

Charles Mingus
Mingus Takes Manhattan – The Complete Birdland Dates: 1961-1962

★★★★

New Land NewlandX 004 (4LP)

Much-bootlegged concerts officially released

Left languishing for years in a Bronx basement, the tapes for Mingus' momentous radio broadcasts from Birdland in the early 60s capture the irascible maestro leading several different bands, augmented by extraordinary cameos from jazz luminaries such as Yusef Lateef and Roland Kirk. Though far from pristine in terms of its sound quality, the box set vividly captures the visceral raw power of Mingus and his band in full flight. Highlights included raucous versions of Hog Callin' Blues and Fables Of Faubus, plus a gorgeously lyrical rendition of Peggy's Blue Skylight, spotlighting Charles McPherson's golden alto saxophone. The elegantly designed packaging includes an insightful 15,000-word essay from Mingus biographer Brian Priestley. A compelling slice of forgotten jazz history.
Charles Waring

Colin Newman
Bastard

★★★

Cargo WM 03 CD (CD, LP)

Wired and ready to dance

This was Wire mainman Newman's sixth solo outing,

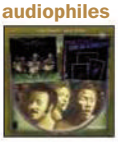
from 1997, and a strange one at that, all electro dance and Germanic beats rather than the band's off-kilter rock and pop. Although credited to Newman, it's actually a collaboration with wife and musical partner, Malka Spigel. There are guitars, too, notably the gentle Without and Hawkwind-like Spaced-In (real drums, or at least a decent impression). A second CD features a dozen bonus tracks: four from 1985 electro-pop EP *Voice*, four – including The Narrativ, with German Corrado Izzo – that appeared on samplers from Newman's Swim label, plus four previously unheard 21st century recordings, including the acoustic guitar pop of Unbroken. The LP version features only the original album. *Nick Dalton*

The O'Jays
Ship Ahoy/Message In Our Music/Live In London

★★★★

Vocalion 2 CDSML 8582 (Super AudioCD)

Philly soul bonanza for audiophiles



The prime messengers of Gamble & Huff's socio-political exhortations, Ohio's The O'Jays, led by Eddie Levert's passionate lead voice, became synonymous with the slick sound of Philadelphia soul in the 70s. This excellent two-disc package combines 1973's *Ship Ahoy*, the group's first platinum album, with 74's barnstorming *Live In London*, recorded at the Hammersmith Odeon, and 76's *Message In Our Music*. Even if you don't possess a SACD player you can still enjoy this release but if you do, you'll be able to hear the music in spectacular quadrophonic sound. Among the highlights are the anthemic For The Love Of Money with its iconic bass line and Now That We've Found Love, alongside thrilling in-concert renditions of the group's big hits Love Train and Back Stabbers. Soul-stirring stuff.
Charles Waring

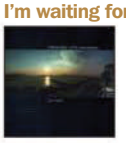
Plastikman
Sheet One
★★★★
Novamute MOMU 22 VLP (LP)
Richie Hawtin's post-rave ambient techno innovation

Real innovators never sound retro. Thirty years after Richie Hawtin released his second album – and first as Plastikman – the old-school, squelching acid house rhythm which permeates Sheet One has become fused with the timeless sounds wrapped around it. Infamously sleeve-designed as a sheet of fake acid tabs, the music on here could guarantee a bad trip if approached in the wrong frame of mind, from the elusive bleep techno marathon Plasticity and the pervasive minimal hardcore of Helikopter to the eerie horror movie aesthetic of interlude Vokx and Smak's sinister techno crunch. Yet there's ambient warmth to be found in the mid-section, especially during Glob and Koma, which calls to mind Sakamoto. Reissued on vinyl for the anniversary, Sheet One is a strange, very explorable record, like a post-rave *Dark Side Of The Moon*.
David Pollock

Public Enemy
It Takes A Nation Of Millions To Hold Us Back - 35th Anniversary Edition
★★★★★
Def Jam 00602455723864 (2LP/4LP)
Throwing down a gauntlet no one dared pick up...

As radical sonically as it was politically, Public Enemy's 1988 second album was a furnace-forged melding of the white heat of technology with hands-on humanity. Terminator X's turntablism and The Bomb Squad's micro-sampling amounted to *musique concrète*, snatches of everything from Thelonious Monk to Slayer creating a thrilling context for orator Chuck D's declamatory gravitas and hype man Flavor Flav's clowning. Now in heavyweight vinyl (featuring, on the quadruple disc, fascinating alternate mixes), *It Takes A Nation Of Millions...* represents a reproachfully unrequited future, immortal incendiaries like Bring The Noise, Don't Believe The Hype, Rebel Without A Pause and Black Steel In The Hour Of Chaos comprising an early peak that was never exceeded – by hip-hop, by Public Enemy themselves or, arguably, by popular music as a whole.
Simon Price

Lou Reed
Hudson River Wind Meditations
★★★
Light In The Attic LITA 19012 (CD, 2LP)
I'm waiting for the yang



2007's *Hudson River Wind Meditations* was Lou Reed's most abstract recording since the notorious feedback fest of *Metal Machine Music*. It didn't receive that project's same appalled reaction, partly because the shock was no longer new. Reed's public image had softened, too, and unlike *Metal Machine Music*, this set of ambient loops felt calmer and more measured, having been designed for meditation, acupuncture, etc. If you're uninterested in the spiritual angle and turn these drones up loud enough, it's like a wobbly, windy and, yes, warmer sequel to what Lester Bangs blithely described as "the greatest record ever made in the history of the human eardrum". Fellow students in Reed's Tai chi class hated it, apparently. But only at first! *JR Moores*

Suede
Autofiction: Expanded
★★★★
BMG 4050538959550 (CD)
Brit-rock vets' purple patch holds firm

"Let's make some noise," yelps a giddily energised Brett Anderson from a UK stage in March 2023. Suede did just that on their galvanic ninth album, released in 2022 to ringing acclaim and ringing ears, and here repackaged with 'Extras' and a complete recording of the album live. The tumultuous result testifies to Suede's sustained energies in their fourth decade, with a thumping Black Ice and breathless Shadow Self attaining fresh, fiery stature in the flesh. Extras-wise, that noble Suede-ly tradition of great B-sides is continued by post-punk agitator The Sadness In You, The Sadness In Me and the serenely desolate Days Like Dead Moths, album-worthy entries both. The Prey, meanwhile, serves lush evidence that Suede can still do 'romantically soaring' like their lives depend on it in their downtime. *Kevin Harley*

Type O Negative
Life Is Killing Me
★★★★
Roadrunner 0081227827106 (3LP)
Expanded goth metal tour-de-force

Life Is Killing Me was the Brooklyn quartet's penultimate album, first released in June 2003 and seeing Pete Steele's doom laden Drab Four digging themselves deeper into a mine of depression, despair and death – pretty much their favourite lyrical topics. That said, it is – generally – quite an accessible album with I Don't Wanna Be Me and their cover of Angry Inch raising the tempo nicely. Only ever available on vinyl as part of the *None More Negative* box set it's now being re-issued in green/black wax with the original 74 minute album split over four sides of vinyl, and the third LP carrying the seven tracks – another 45 minutes of obscurities and outtakes – which originally appeared as a bonus disc with the original CD. Goth-tastic! *John Tucker*

UFO
Lights Out Deluxe Edition
★★★★
Chrysalis CRCX 1531 (2CD, 3LP)
Classic metal from Schenker and co

While the live double *Strangers In The Night* remains their definitive statement, heavy-metal hopefuls UFO declared their intent two years earlier in 1977 with this hard-hitting album. The classic line-up had recently been completed by Paul Raymond on keys/rhythm guitar, while three of its eight tracks – Too Hot To Handle, Lights Out and Love To Love – became instant live classics. A pretty admirable ratio. Aside from Raymond, the creative team had been completed by the arrival of Zep engineer Ron Nevison as producer. The studio album plus three bonuses is augmented by the first concert on the tour to promote the release, the Roundhouse in April 1977. Originally part of a *Bootleg Box* release in 2009, it perfectly reflects the swagger of a band hitting its stride.
Michael Heatley

Violent Femmes
Violent Femmes
★★★★
Craft Recordings 7256105 (2CD, 3LP)
Ramshackle Midwestern three-piece's introduction

Looming up fully formed in 1983, Milwaukee folk-punk trio Violent Femmes were an appealingly rickety vehicle for the teenage angst of Gordon Gano, only 19 when their self-titled album was recorded. It features their three best-known songs: the perky Blister In The Sun, given an afterlife by countless films and adverts, is the most famous, followed by Gone Daddy Gone, with its tumbling xylophones and sinister thwarted lust, and the adolescent petulance of Add It Up ("Why can't I get just one fuck?") on which Gano's disarmingly weedy voice conveys virginal self-loathing rather than Incel entitlement. The remainder of the record combines spindly, Jonathan Richman-esque New Wave with swampy Alt-Rock, while the live extras attest to the ragged aggression and shambolic charm of Femmes gigs. *Simon Price*

Amy Winehouse
Frank
★★★★
Island/UMR 5851851 (2LP)
Back To Black singer's debut hits 20

Winehouse's story is a cautionary tale of how fame, recklessness, and an appetite for self-destruction took a prodigiously talented singer/songwriter to an early grave. But before tragedy struck, there was hope and promise, epitomised by *Frank*, now reissued as a double vinyl picture disc. Often lost in the gargantuan shadow cast by her star-making, multi-platinum second album, *Back To Black*, *Frank* was a sensational if slightly messy debut, portraying Winehouse as a jazz singer in a sampladelic hip-hop age. Her performances are plucky, exuding plenty of attitude and swagger, but behind the "fuck you" chutzpah lies a beguiling innocence and even a sense of vulnerability. As debut albums went in 2003, this was pretty remarkable; 20 years later, it sounds positively epochal.
Charles Waring

Neil Young
Archives Volume 1 1963-1972
★★★★★
Rhino 0093624867548 (8CD)
Gold from the vaults

No-one would expect Young to be linear in his appraisal of his catalogue, but when this collection first emerged in 2009, it had been long in its preparation, and didn't disappoint. Out of print for over a decade, it's back in its Grammy-winning packaging. This first decade not only captures Young finding his voice, moving from The Squires to Buffalo Springfield to Crazy Horse to CSNY and solo, but also establishes a template for a certain stripe of Americana much copied yet never equalled. Several of the concerts here have been made available separately; it is in context that they make most sense, as the journey Young takes from 1963's Aurora by The Squires to 1972's War Song with Graham Nash needs to be savoured every step of the way.
Daryl Easlea

VARIOUS ARTISTS

Fantastic Voyage: New Sounds For The European Canon 1977 – 1981
★★★
Ace XXQLP 2124 RT (CD, 2LP)
Classy collection of once-futuristic canon fodder

"It's a very modern world," sang Bowie on the song from which this set takes its title, "but nobody's perfect." Like almost any compilation, this – curated by Bob Stanley and Jason Wood as a sequel to their Cafe Exil – offers both paragons and padding. Capturing the chilly charm of synth-stroking electronica of the era, it bursts in with Simple Minds' unimpeachable Theme For Great Cities, and tracks from Cabaret Voltaire, The Associates and Ryuichi Sakamoto sizzle. Mediocre chaff from Daryl Hall and Chas Jankel is there for surprise value, but honour is restored by Scott Walker and Peter Gabriel. The pre-eminent piece comes from Harald Grosskopf, whose So Weit, So Gut should lure you to his sublime 1980 album *Synthesist*.
Chris Roberts

Les Cousins: The Soundtrack of Soho's Legendary Folk & Blues Club
★★★★
Cherry Red CRJAM 3 BOX 21 (3CD)
Era-capturing homage to fabled niterie

Any significant UK musical movement of the last century had its close-knit epicentre where artists could play in intimate club surroundings. Located in a Soho restaurant basement between 1965-72, Les Cousins played host to the stellar roll-call of folk and blues acts corralled on this three-CD set by *fRoots* editor and club veteran Ian Anderson. Drawing from catalogues rather than club recordings, 71 tracks veer towards progressive/psych rather than traditional, straddling Sandy Denny, Roy Harper, Bert Jansch, Bridget St. John, John Martyn, Davy Graham, Cat Stevens, Jo Ann Kelly, Nick Drake, Dr Strangely Strange, US visitors Tim Hardin and Dave Van Ronk, even Third Ear Band and Ron Geesin.
Kris Needs

New Albums

No Slouches

Bristol punks reinvent their sound with the help of Radiohead producer.

By Elizabeth Aubrey

Idles

Tangk

★★★★

Partisan PTKF3041-1 (CD, LP)

Idles "isn't a fucking punk band", frontman Joe Talbot once said about his Bristol quintet, despite the fact they very much sounded and acted exactly like a punk band. Across their early albums the group raged against the government and their policies on austerity, Brexit and the NHS, their punk sentiment chiming with a generation who felt abandoned by Westminster. Their last two records, however, 2020's *Ultra Mono* and 2021's *Crawler,* veered away from politics – and from what some critics deemed sloganeering. "We wanted to murder the idea of what Idles was to everyone else," Talbot said, something they did by rooting lyrics in the personal.

Crawler was certainly a transitional album and an unlikely team-up with rap producer Kenny Beats led to a more minimalistic sound. Talbot explored everything from his long-standing addiction to grief, loss and a car crash that nearly killed him – and the music matched the sombre mood of the lyrics. It was very different to the Idles of old and *Pitchfork* wondered if "Idles have it in them to go full *Kid A*" after hearing it. New offering *Tangk* – pronounced like tank with a hint of the k – might just answer that.

It certainly is Idles' own *Kid A* moment in some sense, marking a very significant and exciting shift. It's no coincidence that Radiohead's producer, Nigel Godrich, played an important part in making this record alongside Kenny Beats. In the accompanying Q&A to this review, Talbot explains to *RC* that the producer helped them to raise their game significantly.

And raise it they have. For starters, gone is the shouty punk and sprechgesang, replaced by Talbot's evocative singing voice. The lyrics are more opaque and poetic, and where previously their words could sometimes overwhelm the music, now they allow it to soar. A Gospel is perhaps the standout example, with a lullaby-like opening that descends into a soaring string-led jazz composition. It's an emotive break-up song a la *A Moon Shaped Pool*-era Radiohead and one of the boldest about-turns of Idles' career to date.

Monolith and Idea 01 are skeletal, stripped-back compositions than lean into some heady jazz moments. On Monolith, it comes via a sad Sons Of Kemet-like saxophone solo at the song's close while on Idea 01, it's via a twinkling cascade of piano keys. They venture, too, into the genres that Talbot grew up listening to, like the trip-hop-leaning Jungle or the droney post-punk undertones of Gratitude. They've never sounded freer.

Lyrics are delivered thoughtfully and go further than *Crawler* in terms of brute vulnerability. On Jungle, Talbot pleads someone to *"save me from me"*, while on Grace he begs: "Make me safe / Away from harm / Hold me in my brother's arms," as he seeks help to battle demons. Post-therapy, Talbot is now clean and there's a sense of catharsis evident throughout the album. On Gratitude he recounts how he "was having visions of / Ten million ways to die… I forgot the path I'm on / Forgot to sing my song" before he declares he will "hold my hands up" and "thank you" in "gratitude" for therapy seemingly having saved him.

While previous records have focused on divisions, *Tangk* is firmly rooted in love or "freudenfreude" as he sings on the scuzzy *Pop Pop Pop*. It means "joy on joy", the opposite of schadenfreude, and calls for empathy as a means to overcome differences. The effects of this are seen on tracks like the excellent Dancer, an LCD Soundsystem-featuring propulsive dancefloor blast that finds hope away from politics, on the dancefloor in our love for one another.

There are further moments of catharsis dotted across the album, such as on Hall & Oates and Gift Horse, but these can sometimes feel trapped between the Idles of old and new, between a brutalist cold stare and a compassionate hug that has always reflected the dichotomy of Idles.

While *Tangk* may bring us a more compassionate, empathetic version of the band who seem to be trying to find something that resembles peace after years of tumult, they still haven't quite lost their punk spirit. *"Fuck the King,"* Talbot snarls on Gift Horse. Maybe they'll always be punks at heart.

Idles frontman Joe Talbot on their new record, working with Nigel Godrich and tapping up LCD Soundsystem for backing vocals.

You've said your new album is inspired by love…

Yes, I want to come at the world with love as a point of strength. You know, every decision we make is through love or a lack of it. You yearn or you give, or you have love. Things are happening now that show many loveless choices. I think Brexit was a very loveless choice that this country made and I think voting for the Tory party is a loveless choice. Rishi Sunak seems to be making very loveless choices without compassion. Empathy is a facet of love and if you make decisions based on empathy, a ceasefire is all you would ever want. There is no room for war if you have empathy in your heart.

I can understand when you're terrified or you're angry or you're severely hungry or oppressed that it's hard sometimes to come out of a situation vulnerably and open your arms out and empathise. But this country has been through times that should've taught us better. As an artist and a musician, all I can do is make music with love. That's the only tool I have and that's where I came to with therapy and recent movements forward. I realised that I was at a dangerous crossroads, really, with drugs and alcohol. As a parent I needed to come at this situation with love. I'm feeling the benefits of this in my life.

The new album finds you being more open. Was this a result of therapy?

Absolutely. I mean, that's the most beautiful thing about it. One of the first things I noticed when you're going through it and you're dealing with trauma and you don't therapise, what you do is carry things within you. Things you never say out loud, but you think them. But because you don't say them out loud, they don't materialise and what I found in person-centred therapy was that I started saying things out loud for the first time in 30 years. The feeling of saying something and seeing it materialise is the essence of catharsis. It enlightened me and I became lighter because I wasn't suddenly carrying all this shit from my past. That's the most beautiful feeling in the world.

> **"I can always only ever hope for an end of a Tory government"**

The album has a strong message about the benefits of opening up and being vulnerable…

If you give love and you open yourself up to the world and you allow yourself to be vulnerable, you get that back and that's a much more beautiful, tender relationship you can have with your art and your audience – and yourself, more importantly.

Kenny Beats and Nigel Godrich produced the album alongside Idles' Mark Bowen. What was that process like?

The challenge was to surround ourselves with people who are at the top of their game, and they forced us to not settle for anything other than the best version of each song. If you're uncomfortable, I think you're in the best place possible as an artist. If you're comfortable, you're probably making something you've already made. This journey could have a very short shelf life, so while we're at it, we're going to be as vibrant and lucid as possible.

In what ways did they challenge you?

Kenny basically showed me what hard work really is, he really challenged me in the writing process. I wrote everything at the microphone with his recording; not a single word was written before we went to the studio and he pushed me.

I think the best kind of producer is someone that illuminates the person behind the music and forces them to challenge themselves into finding who they truly are within the landscape of that record and Kenny has that.

Nigel is exactly the same. He's a very different

Photos: (Idles) Daniele Topete / Q&A shot: Tom Ham

Idles: they were told to 'make love to the camera'

NEW ALBUM OF THE MONTH

human being and I didn't realise how difficult it was going to be for me to write with him because he wasn't going to let me be comfortable.

Bowen's a lot more dynamic than I am – he's a lot more emotionally mature. You can teach him how something is made once and he remembers. I take a lot more time to learn, which is fine, but it did knock my confidence back a bit in the process. It just took me a while to catch up, but when I do catch up, I'm fucking good.

You also worked with LCD Soundsystem on the song Dancer…
It was magic. We were touring with them and Nigel contacted us saying that the backing vocals on Dancer weren't great. I wrote the backing vocals with, like, a loud falsetto melody and a lacklustre harmony behind it, a la LCD Soundsystem. When Nigel said it wasn't good enough, at that point we knew that they were some of the best human beings we've ever worked with. We just asked them and… the next thing we know, we're in their studio in New York. They're the best.

The new album leans into a lot of varied genres – from jungle to hip-hop and jazz. What can you tell us about this?
You realise at first that this is uncomfortable but so much more rewarding on the other side. I grew up on hip-hop, jungle, garage and grime and why would I not want to make that? That's what taught me what love is in the musical realm. On this album, my tone is gentler. It has grace in it because I'm a father now and I understand what grace truly is and the importance of going in with empathy and trying to start a conversation with a softer tone in order to change the narrative. It's not more sincere or more tender – all my songs are love songs, but I understand people misread that because I've been shouting in their face.

How are you finding fatherhood?
It's the most beautiful thing that's ever happened to me.

There's a big message of hope on the album. What are your hopes for the next year?
I can always only ever hope for the end of a Tory government. They're the worst thing in my life… I despise the Conservative government. I hate them and I hate their policies. You know, sanctioning the death of many, many brown people and sanctioning the slow lingering death of the poor in our country.

All I want from this album, and from my music in general, is for people to go away after listening to it and feel a connection with themselves or with the universe or with other people. I come at it the same way I've done every album, which is with love, grace and empathy. I started this album with a want to connect and I am connecting. I will long to connect until I die.

As told to Elizabeth Aubrey

Grinning Streak

Radiohead side-project's quickfire second suggests it's turning into something more. *By Shaun Curran*

The Smile: rocking the *Last Of The Summer Wine* look

The Smile

Wall Of Eyes

★★★★

XL Recordings 1394 LP (CD, LP)

It was perhaps inevitable that when The Smile appeared out of nowhere to perform a debut gig for Glastonbury's Live at Worthy Farm lockdown livestream in May 2021, one big question hung in the air.

It had nothing to do with the quality of the music: the songs that went on to make up their 2022 debut album, *A Light For Attracting Attention*, were some of the finest Thom Yorke and Jonny Greenwood – with help from jazz drummer Tom Skinner – had conjured in some time. Yet people couldn't help but wonder what this all meant for Radiohead, on hiatus since 2017. The ambiguity is no doubt deliberately cultivated. The Smile have done no proper interviews, leaving fans to wonder: is The Smile a stopgap, or something more permanent and significant?

So what to make of the fact that a second album by The Smile arrives just 18 months later? One that contains a song called I Quit, a track that sees Yorke sing, "I quit/My head is lit/A piece of me/This is my stop/This is the end of the trip/Conscience and brotherhood". A coded message? Maybe we'll find out soon.

Circumstances and curiosity aside, *Wall Of Eyes* sounds like a band going from strength to strength. In a rare comment on The Smile last summer, Greenwood spoke excitedly about the backlog of ideas they had built up, and it's clear that second time around there's a determination to explore new areas. Where their debut was still moored in Radiohead's processes – Skrting On The Surface had been played live by the band in 2012 – this feels like the work of a band now road-hardened, finely tuned and fully in-sync.

Any music created with Yorke's voice, here sounding as yearning and haunting as ever, and Greenwood's studious musicianship will have echoes of the day job both in tone and atmosphere – beautiful closer You Know Me could have been lifted from the second side of 2011's *The King Of Limbs*; the title track is led by a very 00s-Radiohead tricksy rhythm – but it feels like having boxed themselves into a three-piece, they are finding new ways to play with the constraints.

There is nothing in the straight-up, pointed post-punk vein of You Will Never Work in Television Again or We Don't Know What Tomorrow Brings from their debut; none of the sort of affecting acoustic balladry like Free In The Knowledge. Even when Under Our Pillows begins with a high register frantic guitar riff similar to previous single Thin Thing, it evolves beyond recognition, morphing into a motorik beat that dissolves into two minutes of distressed ambient noise that threatens to erupt just before its sudden stop.

Teleharmonic is metallic, cold electronica, Yorke's voice coming in and out of focus before being elevated by an escalating bassline and what sounds suspiciously like some new age flute (maybe Andre 3000 is onto something). It's an odd yet transfixing melange of sounds.

Read The Room starts with an arty, circular riff, but is notable for Skinner really cutting loose on the drums; for the most part with The Smile he is cultured, serving the song, adding off-kilter grooves and fresh angles. Here, he adds the sort of rhythmic muscle that makes Sons Of Kemet such a powerhouse live band as two interlocking guitars shift gear.

Even lyrically, though as opaque as ever – we get two references to being buried, several to money and travel, and allusions to climate danger and the greed of elites – it feels less angsty than before. Friend Of A Friend has something approaching a narrative about watching people from window balconies. Founded on a trademark Yorke-ian piano line and a lovely melody, it has a lilting, swooning chorus. It is borderline romantic as strings rise in a Beatles-y way courtesy of the London Contemporary Orchestra, who add a sense of anxiety to eight-minute epic Bending Hectic. It is the best thing The Smile have done to date.

Over a lyric that sees Yorke willingly driving off a cliff – taking on the persona of the elite taking humankind headfirst into climate catastrophe – it starts with lengthy, unwinding guitar, both tender and tense – to give a modern equivalent, the sort of thing Black Country, New Road did exceptionally well – before exploding into a crunching post-rock cacophony. How thrilling to hear Greenwood fully letting go. Few can make the guitar sound so multivalent and texturally complex.

Wall Of Eyes is unlikely to stop speculation over Radiohead's future, but maybe now that noise will quieten. The Smile have developed into their own creative entity, and they're capable of going wherever they feel like next.

The Blinders

Beholder

★★★★

Funhouse/EMI FHEMI 001 (CD, LP)

Beholden to the Bunnymen and The Cramps

After an exhilarating punk debut and messy follow-up, the Doncaster rockers thrive by moving to Manchester and expanding to a four-piece with new keyboardist Johnny James. Producers Atom Greenspan and Nick Launay help shape their most accomplished album, the energy of their debut returning alongside a more adventurous, darkly romantic scope. Thomas Haywood has always had Ian McCulloch's noir drama in his sights lyrically and vocally. His bandmates now live up to *Crocodiles*-era Bunnymen in Always and Waterfalls Of Venice. The Cramps also remain a touchstone in their intensity, but the cinematic scale means the quartet finally nail a great ballad, in Nocturnal Skies. A scurrying menace remains The Blinders' calling card. Varying the mix adds an unpredictable thrill to their darkness. *John Earls*

The Body & Dis Fig

Orchards Of A Futile Heaven

★★★

Thrill Jockey / Thrill 570 (CD, LP)

If trip-hop was born in the depths of hell...

Frequent foil finders The Body have made loads of joint albums over the years, including those with Full Of Hell, Uniform, Thou, and Big Brave. *Orchards Of A Futile Heaven* finds them hooking up with Dis Fig, the alias of Felicia Chen, who's previously worked with The Bug and would sound right at home singing with Tricky. Her voice supplies the soul here, echoing crisply from the pit of darkly atmospheric and industrially distorted beats. The anguished howl of The Body's Chip King, on the other hand, sounds like a luckless red fox having its tail fed slowly through the blades of an electric lawnmower. As vocal duets go, it's a freakier listen than, say, Sting's album with Shaggy. *JR Moores*

Johanna Burnheart

Bär

★★★

Ropeadope BRNHRT 003 (LP)

German auteur raises the bar with second album

Judging from this excellent new opus, which presents musical portraits of locations she's lived at or visited, places are highly significant for Burnheart, a jazz violinist and occasional vocalist with a penchant for electronic music. Originally from Germany, she has lived for many years in London, where she's a key player in the city's alternative jazz scene. Offering a nonpareil brand of fusion that combines jazz improv with electronica and rock rhythms, *Bär* is a well-produced project defined by Burnheart's soaring violin, Jonny Mansfield's iridescent vibraphone, and Ben Brown's crisp drumming. Cylla Burna, a bubbling, percussive soundscape, is arguably the set's standout track, closely followed by the pastoral lyricism of Botlierskop, inspired by a South African game reserve, which highlights Burnheart's cleanly articulated violin over a fluid, freewheeling groove. *Charles Waring*

Anna Calvi / Anna Calvi & Nick Launay

Peaky Blinders Season 5 and 6

★★★★

Domino DMNSTK 006 (2CD, 2LP)

Twinned peaks of top-grade TV scoring

No stranger to tremolo and trouble, Anna Calvi suits the BBC's period crime saga like a sculpted topcoat. The sulphurous swagger and holler of You're Not God couldn't be more made to measure had it been carved out with a hidden blade; the plunging guitar lines of Tommy's Plan, meanwhile, shudder with grim fatalist suggestion. Black Tuesday brings to mind Nick Cave's Tupelo, all drama and performative machismo, while Grace offers sorrow and The Execution evokes a slow walk to the death. Bent guitar strings and panting breaths exacerbate the aura of looming doom. Working with Nick Launay, Calvi broadens the template judiciously for Season 6, thickening the atmosphere with slashing violins and death's-head percussion. On all fronts, razor-sharp scoring: a blinder it is. *Kevin Harley*

Tony Christie
We Still Shine
★★★
Universal 5874104 (CD)
This is the way...

Here's a classy, timeless return from the man still best known for (Is This The Way To) Amarillo in 1971. Recorded in Nashville, it could be said to be country but in the subtlest of ways. Opener Home, Home, Home, tinkles with banjo and sweeping pedal steel but from then on the steel has the edge along with Hammond-like keyboards and delicate guitar providing a rich backdrop for Christie's vocals, the sound of a classic crooner. The title track is a sad yet uplifting pop number, perhaps a nod to the fact that, in 2021, prior to recording the album, Christie was diagnosed with dementia. Two tracks are co-written with Graham Gouldman, another with country-pop star Beth Nielsen Chapman, yet this is far from a simple pop record. *Nick Dalton*

Colouring
Love To You, Mate
★★★
Bella Union BELLA 1523 (CD, LP)
Family heartbreak inspires sad bangers

Previously a band who supported The 1975, Colouring is now solely the alias of their singer, Jack Kenworthy. Drawn from the terminal cancer diagnosis of his wife's brother, Kenworthy channels his grief into bittersweet earworms, crafting skittish keyboard riffs recalling *In Rainbows*-era Radiohead and singing with Chris Martin's everyman passion. Despite his unabashed big emotions, Kenworthy also notes the small details of frequent hospital visits and family togetherness in his lyrics, while Arlo Parks producer Luca Buccellati is similarly skilled in bringing the pop side out of what could have resembled knock-off James Blake electronic jazz patterns. For Life and Lune are especially communal celebrations, with only Coda's histrionics seeming mawkish. Universally appealing ballads lie among Colouring's intricacies. *John Earls*

Bruce Dickinson
The Mandrake Project
★★★★
BMG BMGCAT844DLP (CD, 2LP)
Spectacular solo outing

Although Bruce Dickinson is fêted as the frontman for Iron Maiden his solo career rarely gets the appreciation it deserves. *The Mandrake Project* – his seventh such studio outing and his first since 2005's *Tyranny Of Souls* – sees Dickinson re-united with long-term collaborator Roy Z and the rest of the *Tyranny*... line-up for an album which is surely his most innovative and creative yet. Heavy but easily accessible, songs like plaintive Rain On The Graves and the grandiose Fingers In The Wound feature some of Dickinson's best vocal and lyrical performances, and a reworking of If Eternity Should Fail (from Maiden's *The Book Of Souls*) pops up in the middle order. There is a comic tie-in as well, but just let the music do the talking. *John Tucker*

Grandaddy
Blu Wav
★★★★
Dangerbird DGB 2722 (CD, LP)
Forever tangled up in blu

"It's a long and lonely road," sings Jason Lytle, a man well-travelled on all lonesome highways. For his first Grandaddy album since 2017, Lytle honours his country-sad roots with a set of forlorn bluegrass waltzes, braided with analog electronics and coyote samples. Cabin In My Mind is exemplary from its title onwards, etching out inner worlds of feeling in discrete scene-setting details. Tears are shed from parking lots to bathroom stalls as Lytle's cracked characters wrestle with lost loves and passing pets. Max Hart's pedal steel sympathises warmly, while lilting office lament Watercooler and missed-connection meditation On A Train Or Bus emerge as sad-eyed standouts. Wherever you listen, these are some of the loveliest examples of Lytle's wryly empathetic story-songs yet, with widescreen closer Nothin' To Lose teasing at potential future attractions. Long may his wav roll. *Kevin Harley*

Brittany Howard
What Now
★★★★
EMI 1000141522 (CD, LP)
More life beyond Alabama Shakes

Having established with her 2019 solo debut *Jaime* that there was more to her than Alabama Shakes' retro rock'n'soul, Brittany Howard dispenses with constraints altogether on her second album, with her old band's bassist Zac Cockrell back on board. The opening desert atmospherics of Earth Sign suggest Mercury Rev are a key influence, but the title track's gleeful funk soon detonates that theory. Another Day's percussive party is even more abandoned. By the time Prove It To You arrives, the idea of Howard going full rave queen seems perfectly natural. Nor has Howard abandoned rock, with the chewy solo in Power To Undo as gnarly as anything Alabama Shakes offered. Testing her vocals as much as her songwriting, Howard emerges as one of the boldest talents around. *John Earls*

Nailah Hunter
Lovegaze
★★★
Fat Possum FP 1826 LP (CD, LP)
Ambient folk gem from LA composer

This fascinating and heartfelt-sounding work rewards a listener's patience. Its strengths gradually unfold before reaching fruition in the exceptional tracks that close the album. A devotee of the harp, Hunter uses the instrument to add an elegant power to the vivid soundscapes she creates. Her evocative vocals are stunning, heard on tracks such as Strange Delights and Finding Mirrors. Just occasionally, her voice and harp are too submerged, notably on Through The Din, where the rhythmic groove feels overwhelming. However, the glorious instrumental Cloudbreath blends the album's rich components brilliantly, as do the next tracks, Garden and Into The Sun. Here, gentle pulsing sounds shimmer magnificently, with Hunter's harp wonderfully resonant. A fine full-length debut; the next album promises a lot. *Steve Burniston*

Hurray For The Riff Raff
The Past Is Still Alive
★★★★
Nonesuch 0075597902594 (CD, LP)
New Orleans-based folkie runs for dear life

"I hope our time will never go," sings Alynda Segarra, exploring past travels and present travails on their ninth Hurray... album. After the electro-boosted "nature-punk" songs of *Life On Earth*, Segarra adopts rootsier settings for a more personal set of story-song dispatches from the US fringes. Grief spurs reflections on leaving home young, with all its dangers and discoveries. The sweet-toned swing of Buffalo recounts that wanderlust, Hawkmoon the experience of having their mind opened by a trans woman. Colossus Of Roads meditates on the 2022 Club Q atrocity, longing to offer a "bomb shelter" for safety. Between fleeting romances and the railroad, the result serves robust snapshots of self-discovery in resilient motion: nodding to the climax of *Titanic* in closer Ogallala, *The Past*... clings to life in the face of loss. *Kevin Harley*

Ihsahn
Ihsahn
★★★★
Candlelight 1073982 (2LP)
Prog from the fog

The Norwegian multi-instrumentalist Ihsahn, or Vegard Sverre Tveitan if you prefer, is now seven albums deep into his post-Emperor career, with that band's ice-cold black-metal wizardry a distant memory. On this self-titled double album, Ihsahn gives us 11 tracks of eclectic prog-metal and orchestral versions of each, the sort of grandiose move that we've come to expect from this unique musician. The metal stuff is energetic, complex and hard to pin down, with Blood Trails To Love a twisted singalong and The Distance Between Us an atmospheric epic, and the orchestral songs are equally compelling. More indebted to vintage soundtrack composers such as Bernard Herrmann than your modern Hollywood equivalents, these pieces feel as if they accompany a film: we hope it gets made sometime. *Joel McIver*

Kula Shaker
Natural Magick
★★
Strange F.O.L.K / STRANGLP 4TD (CD, LP)

The George Harrisons of Britpop are back

Once prone to grand pronouncements about their quest to "fight the dark energy" and "take life to its ultimate mystical potential", Kula Shaker are now older, wiser (in certain respects) and self-knowingly sillier. On songs like Indian Record Player it's as if the band are spoofing themselves in the style of The Rutles. This indicates they've resigned themselves to life as a novelty act which makes them harder to get angry about, as their critics often did in the 90s. There are also attempts at social satire and the odd political moment. IDONTWANNAPAYMYTAXES? Maybe you should, though. Because the internet calculates your net worth as being in the millions and the potholes round here are emptier than your logic, sir. *JR Moores*

The Last Dinner Party
Prelude To Ecstasy
★★★★★
Island 5851906 (CD, LP, Cassette)
Comfortably justifying the hype

The first guitar band to win the BRITs' Rising Star award in its 16 years, The Last Dinner Party superficially seem an odd contender for mainstream sensations: their theatrical debut includes a song in Albanian plus a classical prelude and coda. Yet *Prelude To Ecstasy* inhabits its own world as magnificently as *The Lexicon Of Love* or *Dog Man Star* in marrying its grandiose aims with massive tunes. Georgia Davies' elastic bass is worthy of Alex James in Cesar On A TV Screen, while Sinner is a Slade-tier raucous banger. Abigail Morris instantly establishes herself as such a wide-ranging vocalist and vivid lyricist that theses are likely to be written about her. There's not a weak moment in these 11 songs. The Last Dinner Party will surely do a Bond theme. It'll surely be wonderful. *John Earls*

J Mascis
What Do We Do Now
★★★
Sub Pop SP 1605 (CD, LP, Cassette)
Slacker rocker shows soft(ish) side

Those familiar with J Mascis know what to expect from his solo records by now: gentler versions of the kind of songs he writes for Dinosaur Jr. This regular side-hustle started with 2011's *Several Shades Of Why*, recorded after years of being badgered for an acoustic album by Sub Pop's Megan Jasper. As if to say his heart still lies in rocking out, Mascis whips out his signature electric guitar solos as well as the drumkit on *What Do We Do Now*. The rhythm guitars remain acoustic and there are country-style embellishments from piano and pedal-steel players. The overall impression, though, is that the circles in the Venn diagram of Mascis' solo and Dino works are overlapping more than ever. *JR Moores*

Boss Level

Psych-pop explorers embark on a fantastic new adventure. *By Kevin Harley*

MGMT: out of the darkness

MGMT

Loss Of Life

★★★★

Mom+Pop MP 731 (CD, LP)

A funny thing happened to MGMT in 2020. Twelve years after the everywhere-at-once smash of *Oracular Spectacular* and its follow-up forays into off-piste psychedelic perversity – a broad summation, perhaps, but not recklessly off-beam – the title track from their fourth album, *Little Dark Age* (2018), became a TikTok meme. Bandmates Andrew VanWyngarden and Benjamin Goldwasser didn't engineer this, much less anticipate it. If that kind of thing could happen without any steer, why bust a gut trying to force anything?

The result on this fifth MGMT album is the most effortless the duo have sounded in some time. Of course, other factors are in play. Heading towards their forties and courting domesticity is one; leaving behind a major label for the congenial indie environs of Mom+Pop Records is, perhaps, another. However you slice it, the payoffs are alluring. Bright and genuinely felt, spacious and melodic, *Loss Of Life* feels like the work of a band reconnecting with their guiding instincts, neither chasing success nor wilfully dive-bombing it. A new lease of life, if you like.

The most whimsical track arrives upfront, Loss Of Life (Part 2) opening the record before MGMT settle into a mellower groove. Pitched somewhere between Oasis and the title track of *Congratulations*, Mother Nature is warm and inviting, embracing the quotidian ("Throwing the trash away one more time") and the emotionally connected to disarming effect.

Even when you might expect irony to set in, sincerity asserts itself. A duet with Christine And The Queens' Redcar, Dancing In Babylon self-consciously recalls MGMT's college days covering 80s synth-pop. Yet it doesn't mock, it dignifies. The synth-bass chords are lush and ecstatic, the vocal exchanges affecting. Throughout the record, MGMT honour their roots without resorting to pastiche or parody. In its controlled anthemic flush, People In The Streets re-alights on 80s touchpoints and steers them towards a song that properly breathes. Another decade beckons with Bubblegum Dog, essentially Nirvana and Dinosaur Jr bonding over a love of The Kinks. Meanwhile, the lyrics give eloquent voice to a kind of near-midlife befuddlement.

If MGMT once seemed to be engaged in acts of resistance against melody, a strategy that could fascinate or alienate depending on your mood, *Loss Of Life* feels more at ease with itself. Happily, though, none of this comes at the expense of the band's exploratory urges. Nothing Changes is a kind of psychedelic lounge ballad, while Elliott Smith's influence suggests itself between Nothing To Declare and the celestial lullaby of Phradie's Song.

All roads seem to lead to I Wish I Was Joking, whose lyrics embrace the simple life in a way that seems almost wholly earnest. Issuing a goodbye to drugs, it says hello to "six-dollar coffee" and "municipal parking" while still leaving room for sly allusions to Disney on ice and (cue dreamy harmonies) Steve Harley's The Joker in a tilted yacht-rock framework. The title-track, meanwhile, reflects on mortality alongside references to the "cosmic knots" of existence.

When I Wish I Was Joking declares "I'm kind of into being home," MGMT sound like this realisation has brought them to a fruitful place. With the major-label years behind them, *Loss Of Life* treats the loss of who they were as an opportunity: a chance to align themselves with what matters.

Long live MGMT.

Q&A

MGMT's Andrew VanWyngarden and Benjamin Goldwasser on maturity, memes and magic...

What was the mission statement this time?

BG: If anything the inspiration was internal to the band and about wanting to get back to our creative roots. Just coming from a place of pure expression, relating to our friendship and everything we've been through. Also, with not being tied to a record label or anything like that it felt like a lot of the things that might have gotten in the way in the past had sort of washed away.

AVW: It's like we were freely expressing ourselves. When we do that, that's when the MGMT magic happens. There's like an alchemical thing that the combination of our two brains makes.

Dancing In Babylon is your 80s tribute, right?

AVW: For me, it felt like we remembered that so much of the roots of this band are cheesy 80s music. We love Hall & Oates, Talking Heads, Cyndi Lauper, Madonna. In college we would cover a lot of these songs.

BG: I think with that song it felt exciting to go to this almost self-consciously cringey place where there's nothing ironic about it and it's earnest and just not caring about it being uncool to do something that's cringey. To me that's more exciting than trying to figure out what's the cool sound right now. When we covered those 80s songs that we liked, I think on some levels it was a little bit ironic and silly, but on other levels we had a genuine emotional connection to that music.

> "We decided not to try to be cool whatsoever, but it's a true expression of who we are"

It feels more optimistic than *Little Dark Age*...

AVW: For me it's about getting older and ending our 30s and getting more into our domestic lives and partnerships and being home and cooking – all of this stuff that's kind of wholesome. It's not the rock'n'roll thing. It's not the music-industry machine thing. It's a different kind of life, so we ended up making music that was more wholesome and not jaded. After the last album, we felt like the world needed something that's more hopeful and optimistic.

Has maturity liberated you?

AVW: We were joking around while making the album about what can happen when you get older and you've had success as a musician earlier in your career, particularly if it coincides with a midlife crisis or something. There's a moment in so many huge artists' careers where they're trying to be hip and connect. We decided to not try to be cool whatsoever. I don't think we made a very cool album at all, but it's a true expression of who we are.

Did Little Dark Age becoming a 'TikTok meme' surprise you?

BG: That was enlightening in that none of the conscious stuff we did to promote that album mattered as much as this random thing that got picked up on TikTok. I think in a way that freed us up a little bit on this record to just focus on the music. Don't worry about the other stuff and whatever happens, happens.

AVW: I think when you have a goal to make something that could become viral or be a huge pop song, intentions enter into the creative picture and it's rare to actually do that. For us, it's just that we've had a career where we keep getting pretty lucky. *As told to Kevin Harley*

Omni
Souvenir
★★
Sub Pop SP 1593 (CD, LP)
Atlanta trio's fourth collection of angular ditties

Omni play post-punk music of the herky-jerky variety with clean and crisp guitar tones, a bit like Gang Of Four and Talking Heads established in the 70s, bands such as Futureheads revived in the 2000s and Parquet Courts have peddled more recently. Singing bassist Philip Frobos worked harder on crafting his vocal parts this time around, we are told, and guest vocalist Izzy Glaudini of Automatic helps to make things a little less samey on a few numbers. Besides those welcome details, it's essentially more of the usual spasmodic stuff. They're good at what they do but when songs like Double Negative kick in, those with older record collections might find their hands instinctively twitching towards their Wire LPs. *JR Moores*

Rein
God Is A Woman
★★★
Rein Rec GOD 101 (LP)
Ice-cold Swedish futurism delivered with great sincerity

The second full length album by Stockholm-based synth queen Joanna Reinikainen's alter ego Rein picks up where 2021's *Reincarnated* left off; all icy synths, perky beats and glacial delivery. There are echoes of Marie Davidson and Madonna in *Erotica* mode (Rein's cover photo has an air of Dita about her). Kiss You Goodbye is a dramatic Soulwax-style electronic bubbler, with Rein's (dis) passionate vocals delivered with sardonic authority. No Rules lays out her manifesto: "making art has no rules." Power and Passion is pure Gina X. *God Is A Woman* is a fine example of an artist not travelling an especially original path, yet doing with such grace and sincerity it sounds as if this is the first time it's been ever heard. *Daryl Easlea*

Sendelica
Man, Myth & Magic
★★★★
Fruits De Mer Winkle 49 (CD, 2LP)
Epic trilogy's stratospheric finale

Gloriously biblical in scope and ambition, rare magic billows from this third part of the mankind-addressing trilogy started with 2021's *And Man Created God* and continued with last year's *One Man's Man*. Crafted by guitarist Pete Bingham, bassist Glenda Pescado, saxophonist Lee Relfe and electronics maestro Colin Consterdine, *Man, Myth & Magic* presents four works over four vinyl sides. Entering aboard dark sweeping chords, Wheel Of Fortune is underpinned by the motorik groove that spills into densely shimmering Neptune (The Hanged Man). Odin's codpiece swells rear beneath starsailing ambience on Magician Dawn before colliding astral fanfares and earth's core flatulence boot Tower Of Chaos into its own stellar stratosphere. Possibly the true masterpiece in the super-prolific Welsh space rockers' colossal catalogue. *Kris Needs*

serpentwithfeet
GRIP
★★★
Secretly Canadian SC 466 (CD, LP)
Baltimore R&B auteur hits the club

On emerging in 2016, Josiah Wise's serpentwithfeet dealt in gospel-fused experimental R&B, with early collaborations with The Haxan Cloak and Clams Casino providing a claustrophobic counterpart to his silken vocals. Second album, 2021's *Deacon*, let some light in with an airy soulfulness and a lyrical focus on joyful devotion. *GRIP*, his third album, represents another shift, this time towards club-focused R&B – see the sub-woofer troubling Damn Gloves and Black Air Force. The shift to things of the night is reflected by the lyrics, which are so one-track Prince might've thought twice about them. Still, Wise's love of wordplay remains ("It's the sixth night of our one-night stand"). As with his previous albums though, *GRIP* most impresses in its introspective moments (Spades, Lucky Me) – perhaps next time we'll get the morning after album. *Jamie Atkins*

Nadine Shah
Filthy Underneath
★★★★
EMI North EMINV 001 (CD, LP)
From the most difficult circumstances, a beautiful record emerges

Nadine Shah's fifth album transmutes the darkness and pain of its creation's circumstances – her mother's death during Covid, her own attempted suicide – into a work of compelling, visceral humanity. Its lead single, Topless Mother, is breathtaking, a thunderous rock longship whose furiously melodic chorus is a disguised litany of drink and drugs, but each song is as compelling in its own varied manner. Food For Fuel is a kind of industrial funk; You Drive, I Shoot calls to mind Roisin Murphy in its skewed, confessional groove, a weird, otherworldly memory of taking her mother shopping; the synthesiser-chilled chorus of Keeping Score ("the world is on fire / Ywou are a lifeline") drags the listener to their feet; Greatest Dancer's raging glam riff recalls her friends and near musical relations Young Fathers. It's a record to fall in love with. *David Pollock*

Skyway Man
Flight Of The Long Distance Healer
★★★★
Mama Bird Recording Co. MB 069 (CD, LP)
Cosmic Americana from US singer-songwriter

James Wallace's previous Skyway Man album, *The World Only Ends When You Die*, was compelling. Apparently based upon a set of letters Wallace discovered years ago, this follow-up is perhaps even more complex. While not as immediate as its predecessor, the album delivers an equally extraordinary artistic impact, musically and thematically. It's packed with memorable songs, such as Moonlight Thunder, which sounds like a dream-team blend of early 70s Kinks and Little Feat. Other treasures include the (near) title track's exhilarating energy, the reflective, psych-toned Another Meeting By The Tree and the emotional, achingly melodic, Do Something Good. Wallace's writing has a rich, poetic power and he's ably assisted by luminaries such as Spencer Cullum and Sean Thompson. Remarkable, challenging and captivating. *Steve Burniston*

The Steel Wheels
Sideways
★★★
Big Ring BRR-010 (CD, LP)
Alt-country troupe pick up speed

This arty collective from Virginia – as arty as you can get when fiddle, banjo and mandolin are at the forefront – have been making own-label indie albums for nigh on two decades, finding ever more esoteric landscapes. This doesn't shy away from the country leanings but edges towards the air of mystery that Calexico have long immersed themselves in. Enemy is darkly progressive, the fiddles turning to a wash of strings, Good Thing Now has a sand-blown Mexicana edge while Easy On Your Way is more conventional in both playing and harmonies. There are short instrumental tracks, too, such as Past The Breaks while rich electric guitar colours others, not least Just Like The Wind. *Nick Dalton*

Chelsea Wolfe
She Reaches Out To She Reaches Out To She
★★★★
Loma Vista 7255183 (CD, LP)
Goth-Cali singer goes through changes

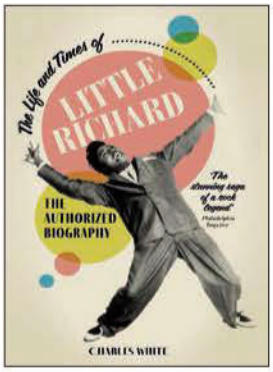
After the mesmerising mood-folk of 2019's *Birth Of Violence*, Chelsea Wolfe reinvents herself again on her seventh album. It's all about the liminal: between metaphors of self-dissolution and reconstruction, Wolfe summons thickening airs of dramatic unease from the tension between her shuddering vocals and dense, electro-industrial soundscapes. Textbook-moody opener Whispers In The Echo Chamber hints at themes of rebirth in florid images ("Bathing in the blood of who I used to be"), while House Of Self-Undoing taps convulsive drums and dirge-rock guitars for cathartic release. Tunnel Lights resembles an outtake from Portishead's second album, Eyes Like Nightshade an experimental merger of damaged Victoriana with chopped-up trip-hop. The bleakness can be oppressive but as Wolfe sings of "wings on our lungs" on the hymnal Place In The Sun, her voice takes flight with commanding power. *Kevin Harley*

Chelsea Wolfe: It's not nice to be photographed when you've just woken up

Photos:(MGMT) Jonah Freeman; (Chelsea Wolfe) Ebru Yildiz

NEXT MONTH
Liam Gallagher & John Squire Yard Act
Linda Smith Martin Carthy
Yardbirds Jesus & Mary Chain

Books



The Life And Times Of Little Richard

Charles White

★★★★

Omnibus, £16.99

ISBN 9781915841216, 304 pages

The other side of Mr Penniman

"Homosexuality is contagious. It's not something you're born with," protests the late Richard Penniman on page 11 of this update of his authorised biography of 1984. Statements like this seem to come from another world entirely, a frightening one in which the subject was never able to reconcile his homosexuality and his Christian faith, not helped by the abusive, racist environment of his childhood in 1940s Macon, Georgia: "Sometimes white men would pick me up in their car and try to get me to suck them," he adds.

In this context, the amusing popular image of Little Richard as the crazed preacher of early rock'n'roll, terrifying middle America with his pompadour and make-up, doesn't seem amusing at all – it seems tragic. Sure, the good times start to roll when Richard's singing career kicks off in 1951, he's a star within the decade and he becomes chummy in the 60s with people like Jimi Hendrix and Paul McCartney, the latter of whom provides this book's foreword. Richard's name-dropping is hilarious throughout, too. Still, this is as much a grim read as a funny one, with the suffering of the eccentric, troubled child Richard pointing directly at the tragedy of the adult version. *Joel McIver*

Phew, Eh Readers? The Life And Writing Of Tom Hibbert

Barney Hoskyns and Jasper Murison-Bowie

★★★★

Nine Eight Books £22

ISBN 9781788708685, 361 pages

Remembering music journalism's PG Wodehouse

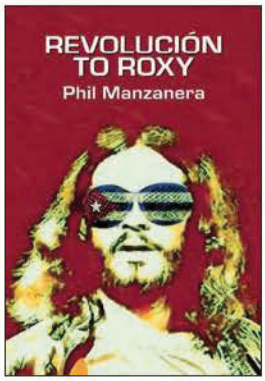
Probably the funniest writer to ever specialise in music "journalism", Tom Hibbert was already a man out of time when he wrote for *Smash Hits* and *Q*. His work holds up because Hibbert had more in common with PG Wodehouse than Charles Shaar Murray or Nick Kent.

As the reminiscences of colleagues interspersing his articles make clear, Hibbert's anachronisms and detachment from regular life weren't affected. Chris Heath writes: "The list of things you were never going to do as well as Tom was long." That's true for Hibbert's journalism, but he was unsuited for anything else, except extracting maximum amusement from everyone, including interviewees. If they weren't in on the joke, that was their lookout.

Hibbert's *Who The Hell* column in *Q* remains peerless, routinely skewering the pompous. Roger Waters was presciently labelled "several bass guitar notes short of a decent tune" in 1992 by a bemused Hibbert. He was as adept at writing about people he admired, whether Alex Chilton or Billy Idol.

Columns for *The Mail On Sunday* and *The Observer* contained just as many fabulous jokes per paragraph, predicting a future where Bob Dylan would release "a forbiddingly awful poem about spiders" on this new-fangled internet.

Hibbert died aged 59 in 2011. You, dear reader, should seek out this fitting tribute. *John Earls*



Revolución To Roxy

Phil Manzanera

★★★

Wordzworth Publishing, £35

ISBN 9787832428818, 326 pages

Guitarist looks back over life in Roxy Music and more

Roxy Music's bug-eyed Anglo-Colombian guitarist has lived a charmed life, frequently finding himself in the right / wrong place at the right / wrong time (delete as applicable). Growing up with a diplomat father during the 50s, Phil Manzanera found himself settling in several places across Latin America before having to swiftly move on, including Cuba before and just after the revolution. Manzanera's opening chapter is fascinating enough, and his writing is clear and concise, though one wishes he'd employed a bit more show don't tell; the details are abundant even if he rarely gives up too much emotionally, and you conclude that maybe the apple doesn't fall far from the tree. There aren't too many new details about his time in Roxy Music, either, though his life outside the band is enlightening at times, from producing famous Hispanic artists who we blithely tend to ignore in the Anglosphere, to being instrumental in the process of bringing Pink Floyd's *The Endless River* to life. Perhaps best of all is the slightly bemused chapter about that time Jay-Z and Kayne West took a sample from his *K-Scope* album, earning him more money than he received in half a century of playing with Roxy. *Jeremy Allen*

Velvet Revolver

Photos By Ross Halfin

★★★★

Rufus Publications, £175

ISBN 9781739553715, 340 pages

Lavish visual celebration of short-lived supergroup

Something of a hard rock supergroup, Velvet Revolver came into being in 2002 and combined the talents of Guns N' Roses' guitarist Slash, bassist Duff McKagan and drummer Matt Sorum with frontman Scott Weiland from Stone Temple Pilots and Dave Kushner, ex-Wasted Youth. The band had a fairly swift rise and fall, producing two albums – the four million-selling Billboard No 1 *Contraband* in 2004 and the commercially-disappointing *Libertad* three years later – before hitting the buffers in 2008.

Dedicated to the memory of Weiland, who died in 2015 aged just 48, unlike other Rufus books there's little text in this one, just a brief intro by McKagan and the background from Halfin himself. But the photos do the talking admirably and if, as the old adage goes, a picture is indeed worth a thousand words, then this volume is quite a treasure trove. With Slash and McKagan covering every inch of the stage and Weiland's almost Iggy Pop-ish poses Velvet Revolver were a stunning live band, a fact that Halfin has captured excellently. Some of the spreads are quite spectacular, while the closing shot of Weiland holding his young daughter at Download shows a quietly introspective side of the enigmatic yet energetic frontman. The book is limited to just 500 copies and comes in a slipcase with poster direct from www.rufuspublications.com. *John Tucker*

Backstage Pass

Harvey Lee

★★★★

Definition Books, £11.99

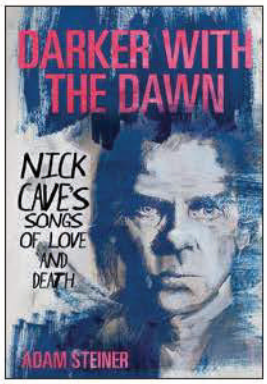
ISBN 9781916580015, 272 pages

Manic biog of pop and business bigwig

Rock'n'roll'n'Marks'n'Spencer… music and marketing veteran Harvey Lee cuts across time and reality with a wild-eyed wonder in this memoir. From school failure to any job-he-could-get jobs (sorting out Christmas turkey orders, delivering car parts), he wound up in a firestorm of heavy music starting, er, with after-Noone Herman's Hermits where from teenage gofer to bassist (well, at least for three gigs, but in America) his talent for making things happen changed his life.

Whether selling T-shirts or sorting out promoters, he was good at it and this frenetic, relentlessly funny tale takes Lee through Ray (Dr Hook) Sawyer, EG Music and managing never-quite-made-it Brit-poppers Smalltown Heroes before starting a new life.

A job at Virgin Interactive and running an AC/DC website at the start of the internet revolution led him to Microsoft. Serious (well, fairly serious) marketing was the name of the game, launching the Xbox – gone was the wild hair and in came conferences of transcontinental executives, but all dealt with in the same I-can't-believe-that-really-happened way. It might have been the big time but you can't help but feel that even if M&S wasn't the perfect fit, Herman's Hermits are where his heart still lies. *Nick Dalton*



Darker With The Dawn: Nick Cave's Songs Of Love And Death

Adam Steiner

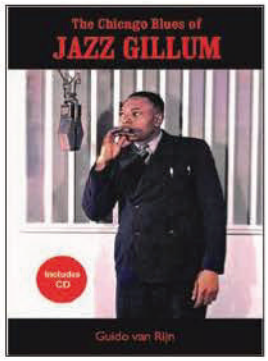
★★★

Rowman & Littlefield, £25

ISBN 9781538160350, 312 pages

Raising a Red Right Hand for chief Bad Seed

Nick Cave isn't quite into David Bowie territory yet but there's been a steady proliferation of books and films about the Australian singer in recent times, often with Cave's involvement as author or subject. *Darker With The Dawn…* needed to be good in order to stand out, and thankfully Steiner – who has also written about Bowie – has come up with the goods. The level of research is impressive, with seemingly no rock left unturned (literally in the case of *Dig Lazarus Dig!*), dealing fair-handedly with thorny issues that have plagued Cave from problematic lyrics to accusations of misogyny. This is all while elucidating on tricky numbers like Higgs Boson Blues, helping them to step off the page or at least inspire trips to the stereo. There's a current vogue in music publishing for tackling artists' back catalogues sequentially, though Steiner's way is more canny and less linear, taking in miscellaneous songs on journeys based on themes that come up a lot in Cave's work. It makes for a poetic journey free from academese – despite being published by an academic publisher – where the author throws an arm around the reader to help guide them through the darkness. *Jeremy Allen*



The Chicago Blues Of… Jazz Gillum

Guido van Rijn

★★★★

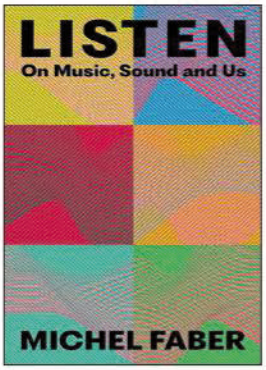
Agram Books, 40 Euros

ISBN 9789082657098, 346 pages

Ace addition to blues series

The fifth in a series of biographies/discographies of blues artists with extensive recording careers, this one covers the life of singer and harmonica player William McKinley 'Jazz' Gillum, who was born in 1902 in Indianola, Mississippi. Moving to Chicago in 1923, he recorded over 100 sides for Bluebird and RCA Victor Records between 1934 and 1950, often accompanied by Big Bill Broonzy. He also appeared on sides by the State Street Boys. Unfairly chided as being a protagonist of the 'boring Bluebird beat', his earliest records featured an electric guitar. In 1940, he waxed Key To The Highway, which became a staple of the 60s British blues boom.

Rediscovered in the 60s, he cut a handful of album tracks but was shot dead in 1966. He's remembered here, though. With full lyrics and profusely illustrated in full colour plus a 20-track CD, it's highly recommended. *Tony Burke*



Listen: On Music, Sound And Us

Michel Faber

★★★★

Canongate, £20

ISBN 9781838858407, 368 pages

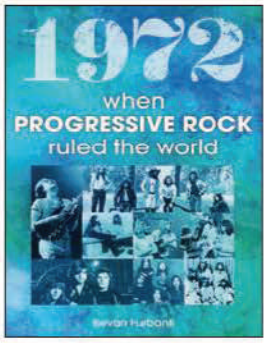
***Under The Skin* author explores a new kind of music writing**

Novelist Michel Faber boldly describes this non-fiction book as the one he's always wanted to write, with hopefully the same sensibility as his fiction; "an outsider looking at insiders, alien but not aloof, unsentimental but compassionate."

In exploring the purpose and effect of music itself, he comes armed with a clear disdain for critical consensus, an awareness music isn't much more than a symbol of status or tribal belonging, if that, to a great many people, and an unselfconsciousness about his age (63). The latter brings experience of life and of collecting thousands of records, and a written manner which might be described as open-minded but fogeyish around the edges.

That's okay, though. He's writing for people like him – like us – and trying to do so in a way which really cuts to the heart of our relationship with music. Appreciating it, he says, is about "biology (and) biography", but the journey takes in multitudes, from his own experience of tinnitus and bereavement, to thoughts on capitalism, technology, physical permanence, identity and much more.

Not everything is there to be agreed with, but it all provokes the mind in new directions, which is a refreshing way to encounter music. Faber calls himself a collector not of serial numbers, but of "sounds and cultural phenomena", and anyone who identifies with that description will love this book. *David Pollock*



1972: When Progressive Rock Ruled The World

Kevan Furbank

★★★★

Sonicbond, £15.99

ISBN 9781789522884, 160 pages

Celebration of possibly prog's annus mirabilis

It was the year of Telegram Sam, School's Out and Mouldy Old Dough. Glam Rock was hitting its pomp. Yet it was also the year where, away from *Top Of The Pops* and in the earnest record collections of hairy big brothers, prog produced some of its finest creations. Often mocked since, but still a near-religious experience to many, albums crafted by the likes of Genesis, Yes and Jethro Tull in 1972 remain landmarks of creativity, only "excessive" if you continue to believe The Lurkers or 999 were the very pinnacle of British popular music.

This book, after contextualising, offers chapters on *Foxtrot*, *Close To The Edge* and *Thick As A Brick* but also casts its net interestingly wide. Can and Neu! represent the krautrock-prog interface and the generally underappreciated *Obscured By Clouds* is Pink Floyd's contribution. And for every bloated beast that does go over the top – e.g. ELP's *Trilogy* – there's a characterful album which merits investigation even if you'd previously dismissed it because others told you it was uncool, like *Focus 3*, Strawbs' *Grave New World* or Gentle Giant's *Octopus*. And if Aphrodite's Child's 666 doesn't disturb your inner angels and demons, you're putting fashion before truth. *Chris Roberts*

Talk Talk...On Track

Gary Steel

★★

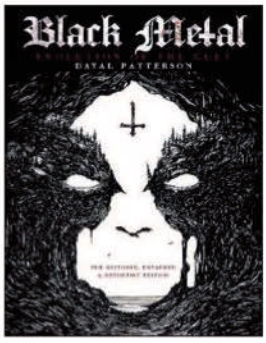
Sonicbond, £15.99

ISBN 9781789522846, 160 pages

It can talk the talk but it can't walk the walk...

It's a bold gambit to begin a book about Talk Talk and Mark Hollis by suggesting that away from music Hollis led an uninteresting life, and then to double down by criticising the two previous books on the subject (disclosure: one by this writer, one by Ben Wardle) for not inventing anything to contradict that. The author then "resolves" this by, in well-trod tradition, simply rambling about the releases, including post-band projects, track by track. Of course, any Talk Talk aficionado will easily be lured into text discussing the incomparable magic of classics such as *Spirit Of Eden* and *Laughing Stock* and the formative stepping stones which got Hollis and company into that rarefied air.

The prose isn't exactly Hemingway: the blurb on the very first song, Talk Talk, gives us "Mark's attack on a lover who has proven deceitful and full of lies" and "swelling masses of keyboards" two lines before a "swelling organ". And the moment which really betrays the writer's sloppy grasp of the era comes when he refers to Japan's Mick Karn's bass playing as "fretless farts". Sacrilege! The section on *Spirit Of Eden* is faintly better, though often reliant on the books which preceded this self-described "humble tome". *Chris Roberts*



Black Metal – Evolution Of The Cult

Dayal Patterson

★★★★★

Cult Never Dies, £35

ISBN 9781915148667, 425 pages

Heavily updated version of black metal textbook

This "restored, expanded & definitive edition" is an updated version of Dayal Patterson's 2013 examination of the genre, although to call it merely 'updated' is to do it a grand disservice. This new volume boats 23 new chapters as well as numerous additions to the earlier text, and with 70 new interviews it now clocks in at a whopping 340,000 words. Starting with the early days of metal, a short opening chapter explains the influence of the likes of Black Sabbath and Judas Priest, together with Motörhead, The Exploited and GBH, in terms of imagery, image and "aural severity". Then it's straight into the early bands of the genre, starting naturally with Newcastle's Venom, the first band to use the term black metal, both as a descriptor and an album title.

About 150 interviewees include members of the likes of Celtic Frost, Mercyful Fate, Hecate Enthroned and Dimmu Borgir, and a structured layout makes the book easy to read, both in terms of chronology and drilling down into a particular part of the scene (industrial black metal, for example, or a highly interesting exposition headed Pagans, Folk And Folklore). It's a supremely detailed body of work, a true labour of love, and an interesting account of an often mis-understood or mis-represented genre. A limited edition numbered box set with visual companion book, 12 art prints and more is available from www.cultneverdies.com *John Tucker*

Post Punk City: Glasgow By Martin McClenaghan

Chris Brickley

★★★★

Scots Gigs Relived, £20

ISBN 9781399970334, 176 pages

Capturing the music and soul of 80s Glasgow

Despite the title, this is the first photobook lovingly compiled by editor Chris Brickley which substantially looks beyond music. At the same time, its overview of the landscape of Thatcher-era Glasgow – a raw, industrial city which has long since disappeared – is steeped in the music of the day. Stick Magazine or the Scars on before you crack the spine, you'll soon see them onstage.

Discovering mythical photos of a 1980 gig by The Cramps and The Fall at Glasgow Tech online, Brickley contacted their photographer, fellow Glaswegian Martin McClenaghan, and explored his archive further. The mostly-monochrome results are here, introduced in suitably polemical style by Primal Scream's Bobby Gillespie, whose teenage face is a featured onlooker.

The opening is filled with vivid scene-setting; crumbling tenements, decaying shipyards, a 1984 Mayday march packed with miners' strike banners, an Orange March, images of multicultural Glasgow, Paddy's flea market. Then the music appears, not in classic cover-shot gig photography, but murky images of crowd and band (including The Fall, U2, New Order, Altered Images and Orange Juice) which offer a vivid, crowd's eye sense of being there.

Found at the site scotsgigsrelived.com, Brickley has now made four books which showcase the music scenes of the West of Scotland during the final quarter of the 20th century. Very well-produced, they're exercises in unromantic nostalgia and essential visual social histories, and this one – like the rest – comes very highly recommended. *David Pollock*

Queensrÿche

Photos by Ross Halfin

★★★

Rufus Publications, £300

ISBN 9781739553722, 314 pages

Photo documentary of 'thinking fans' metal band'

Although perhaps a seemingly 'underground' subject for one of Rufus Publications' expansive coffee table photo books, Seattle's Queensrÿche were, for a time at least, seen as the Next Big Thing. Their self-pressed debut *Queen Of the Reich* EP brought them to the attention of EMI, and two well-received albums in *The Warning* (1984) and *Rage For Order* (1986) paved the way for their massive concept opus *Operation: Mindcrime*, which racked up sales of over one million copies in the States alone, and follow-up *Empire* which tripled this. Of course, it all unravelled after a while, but this volume captures the band's glory days in true style.

Photographer Ross Halfin first shot Queensrÿche for *Kerrang!* just as they were beginning to break through and then followed them as they evolved from support act to headliner and the tours got bigger and more spectacular. Some of his live photographs are absolutely stunning, but just as interesting are the band line-up shots and the more relaxed candids. Comments from Geoff Tate, Chris DeGarmo, Eddie Jackson and Michael Wilton – four of the original five members – and essays by then managers Peter Mensch and Cliff Burnstein, *Operation: Mindcrime* and *Empire* producer Peter Collins and of course Halfin, amongst others, bring the band's story to life. The book is limited to just 350 copies and comes with slipcase and a lenticular print direct from www.rufuspublications.com *John Tucker*

Singles

Donovan The Tinker & The Crab/Wear Your Love Like Heaven *The State51 Conspiracy CON 200017 S*

Mono mixes from *A Gift From A Flower To A Garden* on a limited-ed 7" in a lush purple and gold sleeve. I rate Donovan highly, though his delivery on The Tinker And The Crab feels a little too mannered, and I know it's ridiculous to complain when anyone from this side of the pond elects not to sing like an American. Harold McNair's flute seems overly cute, too, but really, who makes music this genuinely innocent these days? No qualms whatsoever about Wear Your Love Like Heaven; it's the perfect expression of 1967's ethos, a lovely optimistic dream from which we were stupid enough to wake up. Delicious nurdling organ, ticking drums, pipping xylophone, and The Don's voice multitracked into the ether, it's a drop of 60s bliss in your camomile tea. Do I smell patchouli? Ooh, I always found it sexy, along with the aroma of the foxed inside of a gatefold sleeve. If you find a hippie-era perfume arousing, do write to our letters page about it. Probably.

Dave McLean Faintly Blowing (Stereo)/ Faintly Blowing (Mono Phased Version) *Fruits De Mer Friends Of The Fish 79*

Though Dave McLean's band, The Chemistry Set, used to play this song, they never slapped it onto wax, so he's done it himself, creating one of the biggest sounds ever committed to (imaginary?) tape without the use of a recording studio. Yes, this is bedroom psych at its finest; huge, ambitious, utterly charged and devastating. In two raging versions, the nigh-on orchestrated stereo mix and the phasers-on-stun mono variant, this is a makeover of Kaleidoscope's classic so vast, it was way beyond the technology available to its authors, if not their dreams. McLean sounds like he's floating through the cosmos, a cosmos full of rock'n'roll debris which he can use to deliver this truly grand affair. Mind and body blowing, and certainly not for the psychedelically fainthearted. Freak. Out there.

The Chords UK Somewhere Beyond The Rainbow EP *Guns Of Brixton GBR-067-10*

Chris Pope's Chords UK return with a dazzling 10" EP. As ever, Mr Pope's commitment is total, as he delivers yet another song with a point and a sense of direction in the title track. Boasting superb guitar and a steadily building feel, its production cuts no corners, with Pope and co-producer Pat Collier (Wonder Stuff, Vibrators, etc) ensuring everything is as energised and powerful as the song itself. You almost believe the kids will cast off their VR headsets, don mohair three-buttons and march to mod heaven when you hear this. With distorted bass, insistent organ and drums like they're inside your head, Veronica Jones, a tale of that tried-and-tested stereotype of freedom, the modern girl, maintains the mod pressure. Side Two's opener, Before Elvis, dials down the frenzy a notch, offering a nostalgic look at youthful influences and mentioning the much-rifled-through Cheapo Cheapo record store in London's Theatreland. All I Want Is Everything, exiled from 2018's *Nowhere Land*, shuts down the EP in fiery manner. Despite the unbridled nostalgia that infects today's rock, there's little hope of mass sales for Mr Pope's stunning songs. The kids don't know what they're missing.

Action Painting!/The Total Rejection Sun Anchor/The Sweetest Dreams (Demo Version) *Raving Pop Blast RAVE 20233*

Has the quality of flexidiscs improved? Yes, if this green wobbler is any indication. Available with the fine and proper fanzine *Raving Pop Blast* (raving-pop-blast.bandcamp.com), it twins Gosport's indie vendors Action Painting! with younger pretenders, Bristol's psych-garage merchants The Total Rejection. The latter issued FOUR albums in 2020, and the ferocious and throbbing The Sweetest Dreams is a demo of a track from one, with a breathless lead vocal and a stunning kosmische finale that's all bleeps and radio crosstalk. It's very different to Action Painting's busy tale of suburban angst, which has a curious horn-like synth that suggests a touch of the baroque. In this era of limited splatter vinyl and lathe-cut wossname, let's hear it for our unsung flexible friend.

Hipbone Slim & The Kneejerks From The Back Of Beyond EP *Spinout Nuggets SN 109*

I was worried this would be a routine retro listening experience, but Hipbone Slim, aka Sir Bald, and the rest of this bunch of Kentishes, deliver it like men possessed. Where You Gone?, which opens this four-track monster, is The Animals' I'm Cryin' jacked up to 10. Hey Catalina! is Tex-Mex garage with a guitar break like You Really Got Me foaming at the mouth. Celandine is a moody minor key ditty with fuzzbox like a snarling Chihuahua, and Beyond The Back Of Beyond is a surf belter with what amounts to a clattering breakbeat behind it. Heartily wreckommended.

Palooka 5 Radio Telescopes EP *Spinout Nuggets SN 108*

The room darkens. A Farfisa is set to "spooky", Theremin wails. It's not a rubbish ghost-hunting show on a neglected Freeview channel, it's Chetsworth Motel by Palooka 5, Medway's masters of Joe Meek-inspired psycho sci-fi garage. Kerb Dog is a blaring rocker, and the pitch-black Ket Ponies rattles your hips. While I was reviewing this, the lights on my record player flickered and went out, but the record played on. *Brrrr...*

Tot Taylor Now You're Talkin'/ Monster Ravin' Looney *The Camus CAMPUS 18*

Tot gives us another chance to snap up his single from last March. I gushed about it then (not physically, you understand, though if I was younger, I might have). Recorded at RAK for that authentic 70s atmosphere, both sides swipe at our "leaders" for ranking money and status over human happiness. Monster Ravin' Looney still sounds like more of a hit, not that it will be, but both sides are happily glorious.

The House Of Love Real Animal/Plastic; Nothing To Me *Optic Nerve ON 501*

Optic Nerve fit 12 inches of music on an economical seven; an early Creation Records EP from Chadwick, Bickers and company. You used to hear a lot about The House Of Love and the band still exists under Guy Chadwick's flag. Their three Fontana albums were reissued on vinyl a few months back. Real Animal kicks off with arresting harmony singing before bursting into a rapid-fire dismissal of a human vulture, bedecked with Terry Bickers' tigerish guitar burning bright over a sweaty rhythm section within a reverberating mix that suggests open skies above a crowded city. They must have been delighted when they heard what they'd created, but somehow it flopped. It still sounds great, and the dreamy Plastic, a stoned afternoon in the park, is every bit as alluring. Nothing To Me is a darker put-down, with Bickers abusing his whammy bar like Joe Moretti in the closest thing indie ever got to pre-Fabs rock, White vinyl, and this comes with a poster and a heap of vibes.

Sleaford Mods West End Girls EP *Rough Trade RT 0462 T*

Everyone knows ver Mods don't do covers. But you will likely have heard their take on West End Girls, released to benefit Shelter. You might also have bought it, because it's excellent. There's a rumbling bassline like a Mini Moog circa '78 and lush and tender backing singing like fluffy clouds. They contrast sharply with the main vocal which remains very street: it doesn't forget that London's glittering West End is actually a shithole, as our articulate Home Secretary might say. This version makes me wonder if the original West End Girls was an influence on Blur's Boys And Girls. Five mixes, including Clean and Dirty versions, Pet Shop Boys' own rework of the Sleafords' version, etc. Fascinating and not the violent culture clash you might expect.

The Soup Dragons featuring Fred Schneider No Music On A Dead Planet/ Love Is Love *Last Night From Glasgow LNFG 133AA*

The original Soup Dragons line-up returns after decades off the radar. But it isn't a vanity project, there's a point here: No Music On A Dead Planet is built around the motto for Music Declares Emergency, a campaigning organisation concerned about the climate crisis comprising musicians and music biz figures. Is it okay for these tracks to be pressed on vinyl? Discuss. It comes over a little like classic B-52s, so it figures that Fred Schneider is guesting, and it pops along happily. That's a cunning way of getting the message across: you find yourself grinning before you've even worked out what the tune's about. The delightful flip, Love Is Love, finds Sean Dickson still sounding youthful and fresh, if wiser, musing on his romantic journey, which has taken paths the teenage version of him could never have comprehended. It's elegantly assembled, gently joyous indie. Available in cheerfully blue and yellow colourways, though there are pink copies knocking around that appear to be a pressing plant glitch, if you can somehow bag one.

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-5 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.**Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Stylus Records, Lichfield

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablilia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

The Musical Box, Tuebrook, Liverpool

Shop Of The Month: Rocket Records – Bournemouth

Married for 33 years, Spud and Nikki Dibley are joint owners of **Rocket Records**, which they opened in September 2021. Nikki had worked as a registered nurse in the NHS for over 30 years and retired from her job as a Cancer Matron. Spud worked for a charity. These music lovers, who met at Reading Festival, tell **Steve Burniston** about their shop.

How did you come to own a record shop?
We had always planned to retire from our jobs in 2020, with the aim of taking a year out to travel around the world. We're both passionate about music and had actually met at Reading Festival in 1988. When the pandemic thwarted our travel plans, as we looked for new jobs, we spotted an empty shop locally. That same day, the landlord showed us around and we signed the lease. There had been no planning, it just seemed the right time and place to open a record shop! Spud has been a serious collector of vinyl for over 40 years, so we'd always joked that we had enough 'spare' records to open a shop!

What kind of music do you sell?
Our biggest sections are punk/new wave, metal, rock, prog and blues – new and second-hand. We do sell all genres, apart from classical, country and crooners as we don't have space, although a few of these items can be found in the crate-digging sections, which are always popular. Every Wednesday, Spud puts out a new selection of vinyl before it hits the racks. We also have a large 7" single section.

If a customer asked you to recommend an innovative, interesting album, what would you suggest and why?
There are so many to choose from across genres and decades. One album Spud highly recommends is The Dead Kennedys' *Fresh Fruit For Rotting Vegetables* because he feels it paved the way for the heavier side of punk and was very different at the time.

How do you see the future developing for independent record shops like yours?
There is a definite resurgence of interest in vinyl from all ages. Our youngest regular is nine years old! People are discovering – or rediscovering – the value of the physical item. The thrill of finding something special to them in the shop racks, rather than just searching for it on the internet and being handed to them on a plate. They can also see and hear the condition for themselves. Every independent record shop is different, but all are a real community hub for music lovers to share their knowledge, experiences and discuss what music means to them. We feel very fortunate to hear these stories.

You also sell memorabilia – tell us about that.
We're lucky to have a great collection of posters, flyers and programs. Original items can be much more difficult to source than vinyl. We also sell second-hand music T-shirts and books.

Name one elusive, rare record you would really like to get.
We've been fortunate to have many rare items in the shop – for example, Led Zeppelin's debut album with turquoise print, twice in one month. Acetates are also always a great find. However, like most punk collectors, of course we'd really like the Sex Pistols' God Save The Queen on A&M, for our own collection!

Rocket Records, 884 Wimborne Rd, Moordown, Bournemouth, BH9 2DR / rocketrecords.co.uk / info@rocketrecords.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.**

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: MARCH 2024 (on sale 22 FEBRUARY)
Deadline for submitting adverts (Listings & Classified): Monday 29 JANUARY
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: APRIL 2024 (on sale 21 MARCH) Deadline: Monday 26 FEBRUARY

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, BORDON, GU35 9AX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com
P&P: Singles £1.85 for first then 35p each additional.
LPs £4.50 for first then £1.50 each additional.
All records have money back guarantee.

SINGLES

AMEN CORNER, High In The Sky (Deram DM197)	M	4.50
JOHNNY ANGEL, Too Young To Go Steady (Parl. R4679)	EX	9.50
JOHN BARRY SEVEN, Zulu (Ember EMBS185, PC)	EX/EX	4.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	7.50
BEACHCOMBERS, You Can't Sit Down (Col. DB7124)	EX	12.50
BEATLES, Can't Buy Me Love (Parl. R5114)	M	7.50
BEATLES, Help (Parl. R5305)	EX	7.50
BEATLES, All You Need Is Love (Parl. R5620)	EX	7.50
BEATLES, Strawberry Fields (Parl. R5570, PC)	EX/EX	55.00
BEATLES, Let It Be (Apple R5833, PC)	EX/EX	15.00
TONY BELLUS, Robbin' The Cradle (London HL8933)	EX	20.00
JESSE BELVIN, Guess Who (Tri-RCA 1119)	EX	6.50
DAVE BERRY, One Heart Between Two (Decca F12020)	M	7.50
BLACK SABBATH, Tomorrow's Dream (Vertigo 6059061)	VG	7.50
BLUESBREAKERS, Curly (Decca F12588)	M	9.50
BOONES FARM, If You Can't Be My Woman (CBS 8212, Demo)	M	12.50
EARL BOSTIC, Melody Of Love (Gold Parl. MSP6162, FS)	EX	5.50
JOHN BURNESS, Teresa (Col. DB8536)	EX	6.50
BYRDS, Mr. Tambourine Man (CBS 201765)	EX	3.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	M	9.50
CAREFREES, We Love You Beatles (Oriole CB1916)	EX	15.00
CARL & THE COMMANDERS, Farmer John (Col. DB4719)	EX	12.50
JOHNNY CASH, Blistered (CBS 4638, Demo)	M	4.50
BRUCE CHANNEL, Number One Man (Mercury AMT1177)	M	7.50
CHANTAYS, Pipeline (London HLD9696)	EX	3.50
CHIMES, Once In A While (London HLU9283)	EX	8.50
CHANTELS, Look In My Eyes (London HLL9428)	M	45.00
CHANTELS, Well I Told You (London HLL9480)	EX	27.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466)	EX	25.00
CHUCKS, The Hitch-Hiker (Decca F11777)	EX	3.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAK269)	EX	9.50
JIMMY CLANTON, Just A Dream (Tri-London HLS8699)	EX	8.50
DEE CLARK, Just Keep It Up (Tri-London HL8915)	M	12.50
CLOVERS, Love Potion No. 9 (Round Centre Lon. HLT8949)	EX	20.00
EDDIE COCHRAN, Sweetie Pie (London HLG9196)	EX	20.00
CLAY COLE, Twist Around The Clock (London HLP9499)	M	6.50
RODGER COLLINS, She's Looking Good (Vocalion V19285)	EX	25.00
SAM COOKE, Chain Gang (RCA 1202)	EX	4.50
COOKIES, Chains (London HLU9634)	EX	17.50
MIKE COTTON, Swing That Hammer (Col. DB7029)	M	5.50
CRICKETS, When You Ask About Love (Coral Q72382)	EX	7.50
JIMMIE CROSS, Super-Duper Man (Red Bird RB10042)	EX	17.50
CRYSTALS, I Wonder (London HLU9852)	M	25.00
RUSS DAMON, Hip Huggers (Stateside SS258, Demo)	EX	9.50
BILLIE DAVIS, Tell Him (Decca F11572)	EX	4.50
DEAN AND JEAN, Tra La La La Suzy (Stateside SS249)	M	9.50
DEANO, Please Don't Talk To The Lifeguard (Col. DB7965, Demo)	M	9.50
AL DE LORY, Yesterday (London HLU9999, Demo)	M	20.00
DICK AND DEEDEE, The Mountain's High (London HLG9408)	M	4.50
DION & BELMONTS, Where Or When (London HLU9030)	EX	12.50
DIXIE CUPS, Iko Iko (Red Bird RB10024)	EX	7.50
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	9.50
FATS DOMINO, When My Dream Boat Comes Home (Tri-Lon. HLU8309)	M	15.00
FATS DOMINO, Wait And See (Tri-London HLP8519)	EX	7.50
FATS DOMINO, Young School Girl (Tri-London HLP8727)	EX	20.00
FATS DOMINO, I Want To Walk You Home (Tri-London HLP8942)	M	15.00
DOVELLS, Be My Girl (Cameo Parkway P901, Demo)	EX	25.00
JOHNNY DUNCAN, Last Train To San Fernando (Col. DB3959)	EX	4.50
DUANE EDDY, Lonely Boy Lonely Guitar (RCA 1344)	EX	3.50
DUANE EDDY, Son Of Rebel Rouser (RCA 1389)	EX	4.50
EPISODE SIX, Mozart Versus The Rest (Chapter One CGH104, Demo)	M	15.00
ESCORTS, Dizzy Miss Lizzy (Fontana TF453)	EX	12.50
ESSEX, Easier Said Than Done (Col. DB7077)	EX	7.50
DAVID ESSEX, Can't Nobody Love You (Fontana TF620)	M	40.00
GEORGIE FAME, Bend A Little (Col. DB7328)	EX	12.50
DON FARDON, Belfast Boy (Young Blood YB1010)	EX	12.50
SHANE FENTON, Don't Do That (Parl. R5047)	EX	4.50
EDDIE FISHER, Cindy Oh Cindy (Gold HMV POP273)	EX	8.50
FLAMINGOS, Love Walked In (Top Rank JAR213)	EX	35.00
EDDIE FLOYD, On A Saturday Night (Stax 601024)	EX	9.50
FRANKIE FORD, If You've Got Troubles (London HLP9222)	EX	8.50
FORTUNES, You Gave Me Somebody To Love (Decca F12429)	EX	6.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	25.00
BILLY FURY, Give Me Your Word (Decca F12459)	EX	7.50
BILLY FURY, That's Love (Decca F11237)	EX	9.50
GENTLE PEOPLE, It's Too Late (Col. DB8276, Demo)	M	8.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	25.00
GALE GARNETT, We'll Sing In The Sunshine (RCA 1418, Demo)	EX	8.50
GENE & EUNICE, Poco-Loco (London HL8956)	VG	12.50
BOBBY GOLDSBORO, Voodoo Woman (U. Artists UP1091)	EX	7.50
BOBBY GOLDSBORO, Broomstick Cowboy (U. A. UP1120, Demo)	EX	8.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	15.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	3.50
CHARLIE GRACIE, Wanderin' Eyes (Tri-London HLU8467)	EX	9.50
IAIN GREGORY, Cant You Hear The Beat Etc. (Pye 7N15397)	EX	9.50
GYPSY, Changes Coming (U. Artists UP35272)	M	4.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	9.50
TONY HATCH, Ghost Squad (Pye 7N15408)	EX	3.50
TUBBY HAYES, Sally(Fontana TF397, FS Sticker)	M	12.50
CLARENCE FROGMAN HENRY, Little Green Frog (Lon. HLU9936)	M	25.00
HIGH KEYES, Que Sera Sera (London HLK9788)	EX	17.50
RON HOLDEN, My Babe (London HLU9116)	M	40.00
CHIC HOLIDAY, God Country And My Baby (Coral Q72443)	M	12.50
MICHAEL HOLIDAY, Hot Diggity (Gold Col. SCM5273)	M	8.50
BUDDY HOLLY, Early In The Morning (Tri- Coral Q72333)	EX	17.50
BUDDY HOLLY & CRICKETS, You've Got Love (Coral Q72472)	EX	15.00
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475)	EX	9.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	15.00
HUNTERS, Teen Scene (Fontana H276)	EX	7.50
HUNTERS, The Dtorm (Fontana H323)	EX	7.50
HUSTLERS, Sick Of Giving(Mercury MF817)	EX	9.50
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	12.50
ILLUSIVE DREAM, The Electric Garden (RCA 1791, Demo)	M	30.00
IMPALAS, Sorry (MGM 1015)	EX	7.50
JAGUARS, Opus To Spring (Impression IMP101)	M	17.50
JAMIES, Summertime Summertime (Fontana H153)	EX	25.00
JAN & ARNIE, Jennie Lee (Tri-London HL8653)	EX	25.00
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	9.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	9.50
JIM & JOE, Fireball Mail (London HL9831)	M	12.50
JOHNNY & HURRICANES, Salvation (London HLX9536)	EX	3.50
JANIE JONES, Witches Brew (HMV POP1495)	M	12.50
JOE JONES, You Talk Too Much (Col. DB4533)	EX	8.50
JORDAN BROTHERS, Never Never (London HLW8908)	M	20.00
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	9.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	7.50
FRANK KELLY & HUNTERS, I Saw Linda Yesterday (Font. 267261TF)	M	9.50
KEITH KELLY, Tease Me (Parl. R4640, sol)	M	9.50
BEN E. KING, Seven Letters (Atlantic AT4018)	EX	15.00
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279)	EX	15.00
BUDDY KNOX, She's Gone (Liberty LIB55473)	EX	9.50
PATTY LA BELLE, Over The Rainbow (Atlantic AT4064)	M	9.50
DON LANG, White Silver Sands (Gold HMV Pop382)	EX	9.50
DON LANG, Witch Doctor (HMV POP488)	EX	6.50
LEMON TREE, I Can Touch A Rainbow (Parl R5671)	EX	37.50
JIMMY LENNON, Louisiana Mama (Decca F11825)	EX	15.00
HANK LEVINE, Image (HMV POP947)	EX	6.50
GARY LEWIS & PLAYBOYS, She's Just My Style (Liberty LIB55846)	EX	12.50
JERRY LEE LEWIS, Sweet Little Sixteen (London HLS9584)	EX	8.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
JOHN LEYTON & THE LE ROYS, Make Love To Me (HMV POP1264)	EX	8.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri, London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DB7490)	EX	12.50
LITTLE RICHARD, Gooc Golly Miss Molly (Tri-London HLU8560)	EX	22.00
LITTLE RICHARD, Bama Lama Bama Loo (London HL9896)	EX	5.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	EX	12.50
PATTI LYNN, Johnny Angel (Fontana H391)	EX	9.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
LONNIE MACK, Memphis (Stateside SS207)	EX	17.50
MANCHESTER UNITED F.F., Manchester United (Decca F13633, PC)	EX/M	7.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
MANFRED MANN & MIKE HUG, Michelin Theme (Michelin MIC01, PC)	EX/EX	9.50
SHADOW MANN, Come Live With Me (Roulette R0504)	EX	7.50
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
HANK B. MARVIN, London's Not Too Far (Col. DB8326)	EX	9.50
BARRY MASON, When You Do What You're Doing (MCA MK5034)	M	4.50
SAMMY MASTERS, Rockin' Red Wing (W. Bros WB16)	EX	17.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
MIGHTY AVENGERS, So Much In Love (Decca F11962)	EX	15.00
MOJOS, Everything's Al' Right (Decca F11853)	M	5.50
MOMENTS, Walk Right In (London HLN9656)	EX	6.50
CASH McCALL, Many Are The Words (Ember EMBS204, PC)	EX/M	9.50
CHRIS McCLURE, Hazy People (Polydor 56227)	EX	9.50
CLYDE McPHATTER, Think Me A Kiss (MGM 1061)	EX	12.50
NASHVILLE TEENS, Google Eye (Decca F12000)	EX	4.50
NATURALS, I Should Have Known Better (Parl. R5165)	EX	6.50
RICK NELSON, I Need You (London HLP9648)	M	4.50
NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NICE, America (Immediate IM068)	EX	6.50
PATSY ANN NOBLE, Don't You Ever Change Your Mind (Col. DB4956)	M	12.50
PATSY ANN NOBLE, Heartbreak Avenue (Col. DB7008)	EX	9.50
NORMAN & THE INVADERS, Stacy (U. Artists UP1031, Demo)	EX	9.50
TOM NORTHCOTT, 1941 (W. Bros WB7160)	M	9.50
MAYF' NUTTER, Head Shrinker (Vocalion VL9282, Demo)	M	15.00
OLYMPICS, Western Movies (HMV POP528)	EX	7.50
TONY ORLANDO, Chills (Col. DB4871)	EX	12.50
OUTER LIMITS, When The Work Is Thru' (Elephant LUR100)	M	40.00
OUTLAWS, Ku-Pow (HMV POP990)	M	15.00
PASSIONS, Just To Be With You (Top Rank JAR224)	M	50.00
PATIENCE & PRUDENCE, Gonna Get Along etc. (Gold Tri-Lon. HLU8369)	EX	22.00
TRACY PENDARVIS, Is It Me (London HLS9213)	EX	17.50
RAY PETERSON, Corrine Corrine (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036)	EX	12.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	EX	50.00
PIXIES, Birthday Party (Mercury AMT1214)	EX	15.00
PLAYBOYS, Over The Weekend (Tri, London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150, Demo)	M	9.50
POETS, Now We're Thru' (Decca F11995)	EX	12.50
PONI-TAILS, Early To Bed (HMV POP596)	EX	8.50
BRIAN POOLE & TREMELOES, Good Lovin' (Decca F12274, Demo)	EX	9.50
K. POWELL & B. DAVIS, When You Move You Lose (Picc. 7N35288)	EX	9.50
POWERPACK, I'll Be Anything For You (CBS 202551, Demo)	M	20.00
ELVIS PRESLEY, All Shookup (Silver HMV POP359, sol)	EX	12.50
ELVIS PRESLEY, Love Me Tender (Gold HMV POP253)	VG	50.00
ELVIS PRESLEY, Jailhouse Rock (Tri-RCA1028)	EX	9.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916, Pic. Cover)	EX/M	9.50
BILLY PRESTON, Billy's Bag (Sue WI-4012)	VG	6.50
PRETTY THINGS, Honey I Need (Fontana TF537)	EX	8.50
P.J. PROBY, I Need Love (FAB 2, Picture Cover)	VG/EX	9.50
RAINDROPS, What A Guy (London HL9718)	M	20.00
RAINDROPS, Kind Of Boy You Cant Forget (London HL9769)	EX	22.00
TEDDY RANDAZZO & DAZZLERS, Dance To Locomotion (HMV POP1067)	EX	9.50
RAN-DELLS, Martian Hop (London HLU9760)	EX	12.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
REGENTS, Barbara Ann (Col. DB4666)	EX	20.00
CLIFF RICHARD, Move It (Col. DB4178)	EX	12.50
RICK & SANDY, Creation (Decca F12311)	M	20.00
RIPCHORDS, Here I Stand (CBS AAG143)	M	20.00
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
RIP CHORDS, Hey Little Cobra (CBS AAG181)	M	25.00
RIVIERAS, California Sun (Pye Int. 7N25237)	EX	35.00
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	M	17.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, Come On (Decca F11675)	EX	30.00
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
RONNY & THE DAYTONAS, G.T.O. (Stateside SS333)	M	20.00
RONNY & THE DAYTONAS, Sandy (Stateside SS484)	M	15.00
ROUTERS, Let's Go (W. Bros WB77)	EX	6.50
ROUTERS, Make It Snappy (W. Bros WB91)	EX	5.50
CHERRY ROWLAND, Nobody But Me (Fontana TF420)	EX	8.50
EARL ROYCE & OLYMPICS, Que Sera Sera (Col. DB7433)	EX	17.50
MIKE SAGAR & CRESTERS, Deep Feeling (HMV POP819)	EX	12.50
ST. LOUIS UNION, Girl (Decca F12318)	EX	9.50
SALT N PEPPER, Come Softly To Me (London HLU9338)	EX	12.50
RONNIE SAVOY, It's Gotta Be Love (MGM 1131)	M	7.50
NEIL SEDAKA, I Go Ape (Tri, RCA 1115)	EX	7.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625)	EX	12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059, Demo)	EX	25.00
SHIRLEY & LEE, All I Want To Do Is Cry (Vogue POP 45-V9129)	EX	60.00
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460)	EX	30.00
SHOUTS, She Was My Baby (React EA001)	VG	17.50
P.F. SLOAN, Sins Of A Family (RCA 1482)	EX	8.50
SMALL FACES, My Mind's Eye (Decca F12500)	EX	6.50
SMALL FACES, Lazy Sunday (Immediate IM064)	VG	4.50
SMOKE, My Friend Jack (Col. DB8115)	M	35.00
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206)	EX	12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178)	EX	12.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723)	EX	17.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724)	M	8.50
RINGO STARR, Snookeroo (Apple R6004, Factory Sample)	M	15.00
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449)	EX	8.50
RHET STOLLER, Ricochet(Windsor WPS130, Demo)	M	25.00
SPOKESMEN, The Dawn Of Correction (Brunswick 05941)	EX	8.50
GALE STORM, Dark Moon (Tri-London HLD8424)	EX	9.50
STORMER, My Home Town (Ring O' Records 2017113)	M	35.00
STRANGELOVES, Cara-Lin (Immediate 1M007)	EX	20.00
SURFARIS, Waikiki Run (Brunswick 05894)	M	9.50
SWINGING BLUE JEANS, It's Too Late Now (HMV POP1170)	EX	8.50
TAD & SMALL FRY, Checkered Continental Pants (Lon. HLU9542)	EX	9.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470)	EX	30.00
THYRDS, Hide 'n' Seek (Decca F12010)	EX	45.00
JOHNNY TILLOTSON, Without You (London HLA9412)	EX	9.50
ART & DOOEY TODD, Chanson D'amour (Tri-London HLB8620)	EX	9.50
TOGETHER, Memories Of Melinda (Aurora 4278)	EX	35.00
TORNADOS, Early Bird (Col. DB7589)	EX	17.50
M. TOROK, When Mexico Gave Up Rhumba (Tri-Bruns 05589)	EX	17.50
GRANT TRACY, Great Matchmaker (Ember EMB8148)	M	15.00
TRENDSETTERS, At The Hotel De France (Oak RGJ999)	EX	25.00
TRITONS, Satisfaction (Barclay BAR24, Demo)	M	30.00
TRUTH, Girl (Pye 7N17035)	EX	4.50
SAMMY TURNER, Always (London HLX8963)	M	8.50
RITCHIE VALENS, That's My Little Suzie (Tri-London HL8886)	EX	30.00
VENTURES, Blue Moon (London HLG9465)	EX	9.50
VENTURES, Slaughter On Tenth Avenue (Liberty LIB300)	EX	6.50
MIKE VICKERS, Eleventy One (Col. DB7825)	M	15.00
MIKE VICKERS, Air On A G-String (Col. DB8171, Demo)	M	12.50
TONY VICTOR, Dear One (Decca F11459)	EX	15.00
VOGUES, You're The One (London HLU9996)	M	17.50
VOLCANOS, Polaris (Philips BF1246)	EX	12.50
GARY WALKER, You Don't Love Me (CBS 202036)	EX	12.50
ROBIN WARD, Wonderful Summer (London HLD9821)	EX	17.50
OSSIE WARLOCK & WIZZARDS, Juke Box Fury (HMV POP635)	EX	8.50
WARM SOUNDS, Birds And Bees (Deram DM120)	VG	4.50
PAT WAYNE & BEACHCOMBERS, Roll Over Beethoven (Col. DB7182)	EX	12.50
WEB, Baby Won't You Leave Me Alone (Deram DM217)	M	20.00
WEB, Monday To Friday (Deram DM253)	EX	17.50
WEDGWOODS, September In The Rain (Pye 7N15642, Demo)	EX	12.50
MARY WELLS, You Lost The Sweetest Boy (Stateside SS242)	VG	7.50
MARY WELLS, My Guy (Stateside SS288)	M	9.50
DODIE WEST, Goin' Out Of My Head (Decca F12046)	EX	9.50
WHO, Anyway Anyhow Anywhere (Brunswick 05935)	EX	20.00
WHO, A Legal Matter (Brunswick 05956)	VG	15.00
WHO, Substitute / Instant Party (Reaction 591001)	EX	22.00
WHO, Substitute / Waltz For A Pig (Reaction 591001)	EX	17.50
WHO, I'm A Boy (Reaction 591004)	EX	8.50
WHO, Happy Jack (Reaction 591010)	EX	8.50
MARTY WILDE, Sea Of Love (Philips PB959, Demo Sticker)	M	6.50
E. WILLIAM, Lazy Life (Polydor 56181)	EX	37.50
DANNY WILLIAMS, Forget Her Forget Her (HMV POP1372)	M	15.00
WOOLIES, Who Do You Love (RCA 1602)	EX	35.00
YARDBIRDS, Shapes Of Things (Col. DB7848)	EX	5.50
ZEPHYRS, What's All That About (Decca F11647, Demo Sticker)	EX	30.00

ZIPPER, Streak Up & Down (Young Blood YB1070, Demo) M 15.00
NEW FORESTERS & LIZARDS (Sheffield Students Rag Record) M 25.00
EPs
BEACH BOYS, Four By Beach Boys (Capitol EAP-1 5267) EX/EX 17.50
BEACH BOYS, God Only Knows (Capitol EAP-6 2458) EX/EX 20.00
BEATLES, Beatles Hits (Parl. GEP8880) EX/EX 12.50
BEATLES, Twist And Shout (Parl. GEP8882) EX/EX 12.50
BIG BILL BROONZY, Big Bill Broonzy, No.2 (Col. SEG7790) VG/M 4.50
RAY BUSH & AVON CITY SKIFFLE (Tempo EXA40) EX/M 20.00
CITY RAMBLERS SKIFFLE GROUP, Good Morning Blues (Tempo EXA71) EX/EX 15.00
C.M.J. TRIO, C.M.J. Trio (Impression EPIM501) EX/VG 20.00
MIKE COTTON, The Wild And The Willing (Col. SEG8190) EX/M 30.00
MIKE COTTON, Cotton Pickin' (Col. SAG8144) EX/EX 27.50
CRICKETS, The Crickets (Coral FEP2053, noc) EX/EX 9.50
CRICKETS, It's So Easy (Tri-Coral FEP2014, sol) EX/EX 15.00
DAKOTAS, Meet The Dakotas (Parl. GEP8888) EX/EX 30.00
JOHNNY DANKWORTH, Workshop, No. 2 (Parl. GEP8697) M/M 9.50
DIAMONDS, Presenting (Mercury MEP9515) EX/EX 12.50
FATS DOMINO, Blues For Love, Vol. 2 (Gold London REU1062) EX/EX 20.00
DUANE EDDY, The Lonely One (London REW1216) EX/EX 12.50
JACKIE EDWARDS, Sacred Songs (Island 1EP701) EX/EX 30.00
MARIANNE FAITHFUL, Go Away From My World (Decca DFE8624) EX/EX 25.00
FOUR TOPS, Four Top Hits (Tamla TME2018) M/M 30.00
BOBBY GOLDSBORO, The Talented (U. Artists UEP1016) EX/EX 30.00
FRANCOISE HARDY, C'est Fab (Pye NEP24188) EX/EX 4.50
JET HARRIS, Jet Harris (Decca DFE8502) EX/EX 17.50
LES HOBEAUX, Soho Skiffle (HMV 7EG8297) EX/EX 25.00
BUDDY HOLLY, Rave On (Tri-Coral FEP2005) EX/M 30.00
BUDDY HOLLY, Listen To Me (Coral FEP2002) EX/M 30.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/EX 30.00
BUDDY HOLLY, Budy Holly, No. 2 (Bruns. OE9457) EX/EX 45.00
JAY & THE AMERICANS, Livin' With (U. Artists UEP1017) EX/M 30.00
PROFESSOR JOHNSON, And His Gospel Singers (Bruns. OE9352) M/M 12.50
MEMPHIS SLIM, Goes To Kansas City (Collector JEN5) M/EX 25.00
MERSEYBEATS, I Think Of You (Fontana TE17423) EX/EX 20.00
ROY ORBISON, Love Hurts (London REU1440) EX/EX 8.50
ELVIS PRESLEY, Love Me Tender (HMV 7EG8199) EX/M 60.00
ELVIS PRESLEY, Jailhouse Rock (Tri-RCA Rcx106) EX/EX 25.00
ELVIS PRESLEY, Elvis Presley (RCA RCX104) M/EX 27.50
PRETTY THINGS, Pretty Things (Fontana TE17434) EX/EX 45.00
PRETTY THINGS, Raining In My Heart (Fontana TE17442) EX/M 60.00
CLIFF RICHARD, Cliff's Silver Discs (Col. SEG8050) EX/EX 7.50
CLIFF RICHARD, Cliff's Hits (Col. SEG8203) EX/EX 9.50
CLIFF RICHARD, Summer Holiday (Col. SEG8250) EX/M 9.50
CLIFF RICHARD, Love Songs (Col. SEG8272) EX/EX 9.50
ROLLING STONES, Rolling Stones (Unboxed Decca DFE8560) EX/EX 15.00
ROLLING STONES, Five By Five (Unboxed Decca DFE8590) EX/M 17.50
ROLLING STONES, Got Live If You Want It (Unboxed Decca DFE862) EX/M 17.50
SEARCHERS, Bumble Bee (Pye NEP24218) EX/EX 12.50
SHADOWS, Rhythm & Greens (Col. SEG8362) EX/EX 8.50
SOHO SKIFFLE GROUP, Soho Skiffle Group (Melodisc EPM7-72) M/EX 65.00
SOUNDS INCORPORATED, Top Gear (Col. SEG8360) EX/EX 17.50
SPRINGFIELDS, Christmas With (Woman's Own P125) EX/EX 3.50
TORNADOS, Sounds Of The Tornados (Decca DFE8510) EX/M 9.50
2.19 SKIFFLE GROUP, 2.19 Skiffle Group (Esquire EP126) EX/EX 30.00
2.19 SKIFFLE GROUP, 2.19 Skiffle Group (Esquire EP196) M/M 50.00
VENTURES, Ventures (London REG1279) EX/EX 12.50
GENE VINCENT, Race With The Devil (Capitol EAP1 20354) EX/EX 55.00
WARM GOLD, A Taste Of Cornwall (Hurler HURLS008) EX/EX 9.50
MUDDY WATERS, With Little Walter (Vogue EPV1046) VG/EX 75.00
CLARENCE WILLIAMS, Negro Music Vol. 5 (Font. TFE17053, GF) M/EX 8.50
JIMMY WITHERSPOON, At Monterey (Vogue EPV1270) M/M 25.00
JIMMY YANCY, Yancy's Piano (Vogue EPV1203) EX/EX 12.50
LONDON HITS (Inc. Nick Todd, Bonnie Guitar) (Lon. RED1130) EX/EX 15.00
LONDON HIT PARADE (Tab Hunter, Fontane Sisters (Lon. RED1075) M/M 25.00
LONDON HIT PARADE No. 3 (Inc. Gale Storm, Jim Lowe (Lon. RED1097) EX/EX 15.00
MGM EVERGREENS (Inc. Sam Taylor, Tommy Edwards (MGM EP749) M/M 20.00
RHYTHM & BLUES CONCERT (J.Witherspoon, H.Humes) (Vogue EPV1198) M/M 75.00
LPs
ASSOCIATION, Greatest Hits (Warner Bros W1767) EX/EX 12.50
BEATLES, For Sale (1st Issue, Parl. PMC1240, GF) EX/EX 65.00
BEATLES, A Hard Day's Night (2nd Issue, Parl. PMC1230) EX/EX 45.00
BEATLES, With The Beatles (2nd Issue, Parl. PMC 1206) EX/EX 65.00
BEATLES, Help (1st Issue, Parl. PMC 1255) EX/EX 35.00
BEATLES, Beatles For Sale (1st Issue, Parl. PMC1240, GF) EX/EX 60.00
BEATLES, Rubber Soul (Parl. PMC1267, 2nd Pressing) EX/EX 65.00
BLODWYN PIG, Getting To This (Orig. Chrysalis ILPS9122, GF) EX/M 45.00
BLOWZABELLA, In Colour (Plant Life PLB051, GF) M/M 22.00
BLOWZABELLA, Vanilla (Special Delivery SPD1028) M/M 30.00
BOOKER T. & THE MGs, Soul Dressing (Atlantic 587047) EX/M 20.00
PAUL BRETT, Paul Brett (Bradleys BRADL1001, Lyrics) EX/M 25.00
MARTIN CARTHY, Second Album (Fontana STL5362) EX/EX 15.00
M. CARTHY & D. SWARBRICK, But Two Came Fontana STL5477) EX/M 22.00
SHIRLEY COLLINS, A Favourite Garland (Deram SML1117) EX/M 35.00
COLOSSEUM, Those Who Are About To Die (Orig. Fontana STL5510) EX/EX 95.00
DAVID & MARIANNE DALMOUR, Thinking Of You (Col. SX6112) M/EX 15.00
JOHN DANKWORTH, Zodiac Variations (Fontana TL5229, GF) M/M 20.00
SPENCER DAVIS GROUP, Their First LP (Fontana TL5242) EX/M 65.00
DAYBREAKERS, Daybreakers (John Hassell 814/5) EX/M 45.00
DAYBREAKERS, Vol. 2 (John Hassell HASLP1126) EX/M 45.00
FATS DOMINO, Million Sellers, Vol. 1 (Liberty LBL83023) EX/M 12.50
AYNSLEY DUNBAR RETALIATION, Same (Liberty LBS83154E) EX/EX 95.00
BILLY ECKSTINE, My Way (Tamla TML11046) EX/M 35.00
DAVE EDMUNDS, Subtle As Flying Mallet (RCA PL25129) M/M 15.00
MATTHEW ELLIS, Matthew Ellis (Regal Zono. SRZA8501, GF) EX/M 30.00
EMERSON LAKE PALMER, Same (Pink Rim Island ILPS9132) EX/EX 27.50
EMERSON LAKE PALMER, Tarkus (Island ILPS9155, Sides 1&2 Label) M/M 65.00
FAIRPORT CONVENTION, Unhalfbricking (Orig. Island ILPS9092) EX/M 145.00
FAIRPORT CONVENTION, Liege & Lief (Pink Island ILPS9115) EX/M 95.00
FIRST IMPRESSION / GOOD EARTH, Swinging London (Saga FID2117) M/M 20.00
FLEETWOOD MAC, Fleetwood Mac (Mono Blue Horizon 7-63200) EX/EX 150.00
WAYNE FONTANA, Wayne One (Fontana TL5351) EX/M 17.50
FOTHERINGAY, Fotheringay (Pink Island ILPS9125, GF) EX/EX 85.00
CAROL GRIMES, Warm Blood (Caroline CA2001) M/M 20.00
HOLLIES, Sing Dylan (Parl. PMC7078) EX/M 27.50
INCREDIBLE STRING BAND, Hangmans etc. (Elektra EUKS7258, W/I) M/EX 60.00
INCREDIBLE STRING BAND, I Looked Up (Elektra 2469002) EX/M 40.00
JACKSON HEIGHTS, King Progress (Scroll Charisma CAS1018) M/EX 55.00
ELMORE JAMES / JOHN BRIM, Tough (Blue Horizon 7-63204) EX/M 55.00
TOMMY JAMES & SHONDELLS, Mony Mony (Roulette RRLP1) EX/EX 20.00
JOHNNY JOHNSON & BANDWAGON, Same (Direction 8-63500) EX/M 25.00
LONNIE JOHNSON, See See Rider (Storyville 616010) EX/M 30.00
ROBERT JOHNSON, King Of Delta Blues Singers (CBS 62456) EX/M 45.00
PAUL KENT, Paul Kent (B&C CAS1044) EX/M 40.00
B.B. KING, B.B. King Story Chapter One (Blue Horizon 7-63216) M/M 40.00
BEN E. KING, Sings For Soulful Lovers (LondonHAK8026) EX/M 40.00
KING CRIMSON, In The Wake Of Poseidon (Orig. Pink Is. ILPS9127) EX/EX 125.00
J.B. LENOIR, Crusade (Polydor 2482014) M/M 35.00
A.L. LLOYD, Great Australian Legend (Topic 12TS 203 + Insert) M/M 45.00
LULU, Something To Shout About (Decca LK4719) EX/EX 35.00
MAN, Rhinos, Winos & Lunatics (U.Artists UAG29631, GF) EX/EX 8.50
JOHN MAYALL, Looking Back (Rare Unboxed Decca SKL5010, GF) VG/EX 20.00
PAUL McCARTNEY, McCartney (Apple PCS7102, GF) M/M 40.00
RALPH McTELL, Revisited (Trans. TRA227) EX/M 15.00
NICE, Ars Longa Vita Brevis (Immediate IMSP020) M/M 27.50
PAPER DOLLS, Paper Dolls House (Pye NSPL18226) M/M 55.00
PENTANGLE, Basket Of Light (Trans. TRA205, GF) EX/M 50.00
PENTANGLE, Cruel Sister (Trans. TRA228, GF) M/M 35.00
PENTANGLE, Sweet Child (Trans. TRA178, 1st Pressing, 2LP) M/M 65.00
LITTLE ESTHER PHILIPS, Reflections Of C&W Greats (Ember CW103) EX/M 40.00
PINK FLOYD, Obscured By Clouds (Har. SHSP4020, Rounded Cover) EX/M 55.00
SANDY POSEY, Sandy Posey (MGM C8051) EX/EX 15.00
ELVIS PRESLEY, A Date With Elvis (RCA RD27128) EX/EX 15.00
ALAN PRICE, A Price On His Head (Decca LK4907) M/M 17.50
P.J. PROBY, Three Week Hero (Liberty LBS83219E) EX/M 35.00
REVELLERS, Again (Spin LP1703) M/M 25.00
CLIFF RICHARD, Cliff In Japan (Col. SX6244, Demo Sticker) EX/M 20.00
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45 "FAME," Fame (From Film) (RSO 90) EX 3.00
45 "FAME," Fame (Live) (Pic Disc, RCA RCAP 320) EX 4.00
45 "FAME," Mannequin (Pic Disc, RCA RCAP 299) EX 4.00
45 "FAME," Hi-Fidelity (PS, RCA 254) EX 4.00
45 GEORGIE FAME, Yeah, Yeah (Columbia DB 7428) EX 4.00
45 GEORGIE FAME, In The Meantime (Columbia DB 7494) EX 5.00
45 GEORGIE FAME, Sunny (Columbia DB 8015) EX 5.00
45 GEORGIE FAME, Because I Love You (PS, CBS 202587) M 5.00
45 GEORGIE FAME, The Ballad Of Bonnie & Clyde (CBS 3124) EX 4.00
45 FAME & PRICE, Rosetta (CBS 7108) EX 4.00
45 FAME & PRICE, Don't Hit Me When I'm Down (Reprise K14230) EX 4.00
45 FAMILY, Strange Band (PS, Reprise RS 27009) EX 6.00
45 FAMILY, In My Own Time (Reprise K14090) EX 4.00
45 FAMILY, Burlesque (Reprise K14196) EX 4.00
45 FAMILY, My Friend The Sun (Reprise K14378) EX 5.00
45 FAMILY DOGG, A Way Of Life (Bell BLL 1055) EX 4.00
45 FAMOUS MUSIC BAND, Nine By Nine (Phillips 6006.111) VG 5.00
45 FANCY, Wild Thing (Atlantic K10383) EX 4.00
45 FANNY, Young And Dumb (Reprise K14207) EX 4.00
45 FANNY, Summer Song (Reprise K14220) M 5.00
45 FANNY, I've Had It (Casablanca CBX 502, Demo) EX 4.00
45 FAR CORPORATION, Stairway To Heaven (PS, Arista ARIST 639) M 4.00
45 DONNA FARGO, That Was Yesterday (Warners K16960) EX 4.00
45 GENE FARROW, Move Your Body (Magnet MAG 109) EX 4.00
45 SUSAN FASSBENDER, Twilight Cafe (CBS 9468) EX 4.00
45 FATBACK BAND, Yum Yum (Gimme Some) (Polydor 2066.590) EX 3.00
45 FATBACK BAND, Do The Bus Stop (Polydor 2066.637) EX 3.00
45 FATBACK BAND, (Do The) Spanish Hustle (Polydor 2066.656) EX 3.00
45 FATBACK BAND, Party Time (Polydor 2066.682) EX 3.00
45 FATBACK BAND, Night Fever (Polydor 2066.706) EX 3.00
45 FATBACK BAND, Double Death (Polydor 2066.777) M 3.00
45 FATBACK BAND, You're My Candy Sweet (Polydor POSP 78) M 3.00
45 FATBACK BAND, Backstrokin' (Polydor POSP 149) EX 3.00
45 FATBACK BAND, (Do The) BoogieWoogie (Polydor POSP 46) EX 3.00
45 FATBACK BAND, I Found Lovin' (PS, Spring CHE 8401) M 3.00
45 FATBACK BAND, Sunshine Lady (PS, Spring CHE 8415) M 4.00
45 FAT LARRY'S BAND, Center City (WMOT Records K10951) EX 4.00
45 BRIAN FAYE ORCH., The Clanger (Parlophone R4909) EX 4.00
45 FEATHERS, Lost Summer Love (Bell 1494, Demo) EX 5.00
45 FEDERATION, Scallywag (EMI 2124) EX 4.00
45 TIM FEEHAN, Where's The Fire (PS, Scotti 650320) M 4.00
45 FEEL, I'd Like To (Buddah BDS 499) M 5.00
45 WILTON FELDER, Inherit The Wind (MCA 646) M 4.00
45 JOSE FELICIANO, Light My Fire (RCA 1715) EX 5.00
45 JOSE FELICIANO, And The Sun Will Shine (RCA 1871, Demo) EX 5.00
45 JULIE FELIX, I Can't Touch The Sun (Fontana TF 734) EX 5.00
45 JULIE FELIX, The Magic Of The Playground (Fontana TF 875) EX 4.00
45 JULIE FELIX, If I Could (RAK 101) M 4.00

45 JULIE FELIX, Moonlight (RAK 116) EX 4.00
45 SHANE FENTON, I'm A Moody Guy (Parlophone R4827) EX 5.00
45 JAY FERGUSON, Thunder Island (Asylum K13114) M 4.00
45 LUISA FERNANDEZ, Lay Love On You (Warners K17061) M 4.00
45 FERRANTE & TEICHER, Swedish Rhapsody (PS, Arc ARC 80) M 5.00
45 FERRANTE & TEICHER, "Exodus" Film Theme (London HLT 9298) EX 3.00
45 FERRANTE & TEICHER, Gonna Fly Now Film Theme (Rocky) (United Artists XW 915) M 5.00
45 FRANCO FERRARA, War & Peace Film Theme (Phillips PB 1227) EX 4.00
45 BRYAN FERRY, A Hard Rain's A-Gonna Fall (Island WIP 6170) EX 4.00
45 BRYAN FERRY, The "In" Crowd (Island WIP 6196) EX 8.00
45 BRYAN FERRY, Smoke Gets In Your Eyes (Island WIP 6205) EX 6.00
45 BRYAN FERRY, You Go To My Head (Island WIP 6234) M 5.00
45 BRYAN FERRY, Price Of Love (Island WIP 6320, Jukebox Special) EX 5.00
45 BRYAN FERRY, Let's Stick Together (Island WIP 6307) M 5.00
45 BRYAN FERRY, Slave To Love (PS, E.G. Records FERRY 1) EX 4.00
45 BRYAN FERRY, Don't Stop The Dance (PS, E.G. Records FERRY 2) M 4.00
45 BRYAN FERRY, Is Your Love Strong Enough (PS, E.G. Records FERRY 4) M 4.00
45 BRYAN FERRY, The Right Stuff (PS, Virgin VSG 940) EX 5.00
45 BRYAN FERRY, Kiss And Tell (PS, Virgin VS 1034) EX 6.00
45 BRYAN FERRY, Sign Of The Times (Polydor 2001.798) EX 3.00
45 BRYAN FERRY, Tokyo Joe (Polydor 2001.711) EX 3.00
45 BRYAN FERRY, This Is Tomorrow (Polydor 2001.704) EX 3.00
45 CATHERINE FERRY, 1,2,3 (English version) (Barclay BAR 42) EX 6.00
45 FEVER, Up To My Eyes In Love (Magnet MAG 49, Demo) EX 5.00
45 FIAT LUX, Photography (PS, Polydor FIAT 1) EX 4.00
45 FIDDLER'S DRAM, Daytrip To Bangor (Dingle's SID 211) M 3.00
45 NICO FIDENCO, A Little Grain Of Sand (RCA 1268) EX 4.00
45 F. F. & Z., Everybody Get Out Of Bed (CBS 8163) EX 4.00
45 BILLY FIELD, You Weren't In Love With Me (PS, CBS 2344, Demo) EX 5.00
45 TONY FIELD, Loving Arms (Polydor 2058.937) EX 4.00
45 ALAN FIELDING, Scatterbrain (Decca F11404) VG 4.00
45 FIELDS, Charming The Flames (PS, Atlantic 072679, etched disc) M 5.00
45 5TH DIMENSION, Save The Country (Bell BLL 1117) M 5.00
45 FINE YOUNG CANNIBALS, She Drives Me Crazy (PS, London LON 199) M 4.00
45 FINE YOUNG CANNIBALS, Johnny Come Home (PS, London LON 68) EX 3.00
45 FINE YOUNG CANNIBALS, Good Thing (PS, London LON 218) EX 3.00
45 FINE YOUNG CANNIBALS, Don't Look Back (PS, London LON 220) M 3.00
45 FINE YOUNG CANNIBALS, I'm Not The Man I Used To Be (PS, London LON 244) M 3.00
45 FINE YOUNG CANNIBALS, Blue E.P. (GF, PS, London LON DP 79) M 5.00
45 FIREBALLS, Quite A Party (Pye 7N 25092) EX 5.00
45 FIREFALL, Strangeway (Atlantic K11218) EX 3.00
45 FIREFALL, Staying With It (Atlantic K11658) M 4.00
45 FIREFLY, My Jole (Polydor PD 14496, US Promo) EX 7.00
45 FIREFLY, Love (Excaliber EXC 506) EX 8.00
45 PAUL FIRENZE, I'm Getting Sentimental (Juke Box STK 1004) EX 5.00
45 FIRM, Star Trekkin' (PS, Bark TREK 1) M 4.00
45 FIRST CLASS, Beach Baby (UK Records UK R 66) EX 4.00
45 FIRST CHOICE, Armed And Extremely Dangerous (Bell 1297) EX 4.00
45 FISCHER Z, Wax Dolls (United Artists UP 36458) EX 4.00
45 FISH, Internal Exile (PS, Fish FISHY 1) M 4.00
45 FISH, Something In The Air (PS, Fish FISHY 3) M 4.00
45 ANDY FISHER, Oh, Oh What A Kiss (Columbia DB 8072) EX 4.00
45 EDDIE FISHER, Tonight (London HL 9469) EX 4.00
45 EDDIE FISHER, The Last Mile Home (RCA 1147) EX 4.00
45 ELLA FITZGERALD, You'll Never Know (Brunswick 45.05584, Tri) EX 7.00
45 ELLA FITZGERALD, Every Time We Say Goodbye (HMV POP 373, purple) EX 6.00
45 ELLA FITZGERALD, Beale Street Blues (HMV POP 499) VG 4.00
45 ELLA FITZGERALD, But Not For Me (HMV POP 657) EX 4.00
45 ELLA FITZGERALD, Mack The Knife (HMV POP 736) VG 4.00
45 ELLA FITZGERALD, How High The Moon (HMV POP 782) EX 4.00
45 ELLA FITZGERALD, Desafinado (Verve VS 502, Demo) M 6.00
45 ELLA FITZGERALD, Bill Bailey Won't You Please Come Home (Verve VS 507) M 5.00
45 ELLA FITZGERALD, I've Got You Under My Skin (Atlantic K10417, Demo) EX 6.00
45 PATRIK FITZGERALD, The Paranoid Ward (Cmall Wonder WEENY 1) EX 6.00
45 SCOTT FITZGERALD, If I Had Words (with Yvonne Keeley) (Pepper UP 36333) M 4.00
45 FIVE DALLAS BOYS, One Finger, One Thumb, Keep Movin! (Columbia DB 4599) EX 4.00
45 FIVE HAPPY FELLAS, It's Illegal, It's Immoral, Or It Makes You Fat (Crash CRA 502) EX 4.00
45 FIVEPENNY PIECE, Save Your Last Kiss For Me (EMI 2187) EX 4.00
45 FIVEPENNY PIECE, Big Jim (EMI 2258) EX 3.00
45 5000 VOLTS, I'm On Fire (Phillips 6006.464) EX 3.00
45 5000 VOLTS, Doctor Kiss Kiss (PS, Phillips 6006.533) EX 5.00
45 5000 VOLTS, Light The Flame Of Love (Phillips 6006.550) EX 4.00
45 ROBERTA FLACK, Where Is The Love (Atlantic K10202) EX 4.00
45 ROBERTA FLACK, Killing Me Softly With His Song (Atlantic K10282) EX 3.00
45 ROBERTA FLACK, When You Smile (Atlantic K10371) EX 4.00
45 ROBERTA FLACK, Feel Like Makin' Love (Atlantic K10467) EX 3.00
45 ROBERTA FLACK, Back Together Again (Atlantic K11481) EX 3.00
45 FLAMES, Your Love Is Slippin' Away (PS, Thrust RUFF 3) M 6.00
45 BUD FLANAGAN, Strollin' (Columbia DB 4265) EX 4.00
45 WILLIE FLASCHER & THE RAINCOATS, Streaker (Decca F13506) M 4.00
45 JACK FLASH, Puttin' On The Style (Red Nail RN3) M 4.00
45 FLASH AND THE PAN, Hey, St. Peter (PS, Ensign ENY 1) M 5.00
45 FLASH AND THE PAN, Media Man (PS, Ensign ENY 39) EX 4.00
45 FLATBACKERS, Pumping Iron (PS, Red Shadow REDS 005) EX 4.00
45 FLATBACKERS, Serenade Of Love (PS, Deram DM 440) M 4.00
45 LESTER FLATT & EARL SCRUGGS, Foggy Mountain Breakdown (CBS 3038) VG 3.00
45 FLEE-REKKERS, Lone Rider (Piccadilly 7N 35006) F 3.00
45 FLEETWOOD MAC, Albatross (Blue Horizon 57-3145) EX 4.00
45 FLEETWOOD MAC, Oh Well (Reprise RS 27000) EX 4.00
45 FLEETWOOD MAC, Rhiannon (Reprise K14430) VG 4.00
45 FLEETWOOD MAC, Tusk (PS, Warners K17468) M 4.00
45 FLEETWOOD MAC, Save Me (PS, Warners W9866) M 4.00
45 FLEETWOOD MAC, In The Back Of My Mind (Warners W9739) M 4.00
45 BABS FLETCHER, Agony (Pye 7N 46187) M 5.00
45 GUY FLETCHER, Mary In The Morning (Phillips 6000.020) M 4.00
45 FLIGHT, Overnight Sensation (Buk BU 3009) M 4.00
45 FLINT, A Real Fine State Of Mind (RAK 275) M 5.00
45 BERNI FLINT, I Don't Want To Put A Hold On You (EMI 2599) M 4.00
45 BERNI FLINT, Southern Comfort (EMI 2621) EX 3.00
45 SHELBY FLINT, Angel On My Shoulder (Warners WB 30) EX 6.00
45 FLINTLOCK, A Christmas Message (PS, Flexi SFI 266) EX 4.00
45 FLINTLOCK, Dawn (PS, Pinnacle P8419) EX 5.00
45 FLINTLOCK, Carry Me (PS, Pinnacle P8442) EX 5.00
45 FLINTLOCK, Anything For You (PS, Pinnacle P8449) EX 4.00
45 "FLINTSTONES," By The B52's (PS, MCA 1986) M 4.00
45 FLOATERS, Float On (ABC 4187) M 4.00
45 FLOCK OF SEAGULLS, Wishing (PS, Jive JIVE 25) M 4.00
45 FLOWERPOT MEN, Let's Go To San Francisco (Deram DM 142) M 4.00
45 HERBIE FLOWERS, "Don't Take My Bass Away" (PS, EMI PSR 421, Demo) M 7.00
45 HERBIE FLOWERS, Just For You (PS, EMI 5130) M 4.00
45 FLOY JOY, Operator (PS, Virgin VS 744) M 4.00
45 FLYING PICKETS, Only You (Virgin TEN 14) M 3.00
45 FLYING PICKETS, When You're Young And In Love (PS, Virgin TEN 20) M 3.00
45 FLYING PICKETS, So Close (Virgin TEN 24) EX 4.00
45 FOCUS, Hocus Pocus (Polydor 2001.211) EX 4.00
45 FOCUS, Sylvia (Polydor 2001.422) EX 4.00
45 FOETAIN, JCB (Phaeton SPIN 2) M 5.00
45 DAN FOGELBERG, Leader Of The Band (Epic EPC 2098) EX 3.00
45 JOHN FOGERTY, Rock And Roll Girls (PS, Warners W9053) EX 4.00
45 JOHN FOGERTY, The Old Man Down The Road (PS, Warners W9100) EX 4.00
45 ELLEN FOLEY, The Shuttered Palace (PS, Epic EPC 9522, Demo) M 7.00
45 MARK FOLEY, I Can See That I'm Not Wanted (Polydor 56148) EX 4.00
45 WAYNE FONTANA, Um, Um, Um, Um, Uh, Um (Fontana TF 497) EX 3.00
45 WAYNE FONTANA, The Game Of Love (Fontana TF 535) EX 3.00
45 WAYNE FONTANA, It's Just A Little Bit Too Late (Fontana TF 579) EX 3.00
45 WAYNE FONTANA, Come On Home (Fontana TF 684) EX 3.00
45 WAYNE FONTANA, Pamela Pamela (Fontana TF 770) EX 3.00
45 WAYNE FONTANA, Never An Everyday Thing (Fontana TF 976) F 5.00
45 FOODBAND, Send Me Up To Mona (Electric WOTPX 32, Picture Disc) EX 5.00
45 FOOTSIE, Condition Red (Jaygee TS 101) EX 4.00
45 STEVE FORBERT, Romeo's Tune (Epic EPC 1106, Demo) M 4.00
45 BILL FORBES, Too Young (Columbia DB 4386) EX 4.00
45 CLINTON FORD, Old Shep (Oriole CB 1500) EX 5.00
45 CLINTON FORD, Too Many Beautiful Girls (Oriole CB 1623) EX 4.00
45 CLINTON FORD, Fanlight Fanny (Oriole CB 1706) EX 4.00
45 CLINTON FORD, Oh, Johnny! Oh, Johnny! Oh! (Columbia DB 7413) EX 4.00
45 CLINTON FORD, The Wedding (Columbia DB 7307, Demo) M 6.00
45 CLINTON FORD, Run To The Door (Piccadilly 7N 35361, Demo) EX 4.00
45 DEAN FORD, The Fever (EMI 2717, Demo) M 7.00
45 EMILE FORD, What Do You Want To Make Those Eyes At Me For (Pye 7N 15225) EX 4.00
45 EMILE FORD, On A Slow Boat To China (Pye 7N 15245) EX 3.00
45 EMILE FORD, You'll Never Know What You're Missin' (Pye 7N 15268) EX 5.00
45 EMILE FORD, Them There Eyes (Pye 7N 15282) EX 3.00
45 EMILE FORD, Counting Teardrops (Pye 7N 15314) M 4.00
45 EMILE FORD, What Am I Gonna Do (Pye 7N 15331) EX 3.00
45 EMILE FORD, Half Of My Heart (Piccadilly 7N 35003) EX 3.00
45 EMILE FORD, After You've Gone (Piccadilly 7N 35007) EX 3.00
45 EMILE FORD, The Royal Wedding Song (Transdisc TR 8) EX 4.00
45 GEORGE FORD, What Am I Gonna Do (Blue September BSEP 002) M 4.00
45 JOAN FORD, It's Alright Bill (UK Records UK.R.31) EX 7.00
45 JOHN FORDE, Stardance (EMI 2656) M 6.00
45 KEELEY FORD, Blackwater Mill (EMI 2524, Demo) M 5.00
45 MARTYN FORD ORCH., Let Your Body Go Downtown (Mountain TOP 26) EX 4.00
45 'TENNESSEE' ERNIE FORD, "That's All" (PS, Capitol CL 15447) EX 4.00
45 'TENNESSEE' ERNIE FORD, Love Is The Only Thing (Capitol CL 15100, Demo) EX 5.00
45 'TENNESSEE' ERNIE FORD, Shotgun Boogie (Capitol CL 15923) EX 5.00
45 FOREIGNER, I Want To Know What Love Is (PS, Atlantic A9596) M 4.00
45 FOREIGNER, Waiting For A Girl Like You (PS, Atlantic K11696) M 4.00
45 FOREIGNER, Waiting For A Girl Like You (PS, Atlantic 3868) M 5.00
45 FOREIGNER, Urgent (PS, Atlantic K11665, B-side Girl On The Moon) M 7.00
45 FOREIGNER, Urgent (PS, Atlantic K11665, B-side Head Games) M 4.00
45 FOREIGNER, Juke Box Here (GF, PS, Atlantic K11678) M 5.00
45 FOREIGNER, Cold As Ice (PS, Atlantic K10986) M 3.00
45 FOREIGNER, Blue Morning, Blue Day (PS, Atlantic K11236) EX 3.00
45 FOREIGN PRESS, Set Your Love In Motion (PS, EMI 5488) EX 4.00
45 JOHN FOREMAN, The Four-'Oss Sharabang (Reality RE504) M 5.00
45 DAVID FORMAN, Dream Of A Child (Arista 93, Demo) EX 5.00
45 GEORGE FORMBY, Happy Go Lucky Me (Pye 7N 15269) EX 4.00
45 ANLY FORRAY, Drac's Back (Acrobat BAT 13) EX 4.00
45 FORREST, Rock The Boat (CBS A3163) EX 3.00
45 BRUCE FORSYTH, The Oh-Be Joyfuls (Piccadilly 7N 35086) EX 4.00
45 LANCE FORTUNE, Be Mine (Pye 7N 15240) EX 4.00
45 FORTUNES, You've Got Your Troubles (Decca F12173) EX 3.00
45 FORTUNES, Here It Comes Again (Decca F12243) EX 3.00
45 FORTUNES, This Golden Ring (Decca F12321) EX 4.00
45 FORTUNES, Freedom Come, Freedom Go (Capitol CL 15693) M 4.00
45 FORTUNES, Storm In A Teacup (Capitol CL 15707) EX 4.00
45 FORTUNES, Secret Love (Capitol CL 15739) M 6.00
45 FORTUNES, I Can't Believe It's Over (Target TGT 135, Demo) M 8.00
45 FORTUNES & CLIFTONES, Summertime, Summertime (Decca F11718) F 4.00
45 FOSTER BROTHERS, Count Me Out (Rocket ROKN 524) EX 6.00
45 FOSTER & ALLEN, When I Dream (PS, Ritz 126(D), Spec. Edit. Double) M 5.00
45 FOSTER & ALLEN, Old Flames (Ritz 028) M 4.00
45 FOUNDATION, Running Away (Spark SRL 1150) M 6.00
45 PETE FOUNTAIN, Juliet's Theme (Coral 62474, US issue EX 4.00
45 FOUR ACES, The Christmas Tree (Brunswick 45.05767, Tri-centre) EX 4.00
45 FOUR BUCKETEERS, The Bucket Of Water Song (PS, CBS 8893) EX 4.00
45 FOUR LADS, Happy Anniversary (Phillips PB 977, Demo) EX 6.00
45 FOUR LADS, Standing On The Corner (Phillips PB 1000) EX 4.00
45 FOURMOST, I'm In Love (Parlophone R5078) EX 4.00
45 FOURMOST, A Little Loving (Parlophone R5128) EX 4.00
45 FOURMOST, How Can I Tell Her (Parlophone R5157) EX 4.00
45 FOUR OF A KIND, Brand New Key (Stateside SS 2221) EX 4.00
45 FOUR PENNIES, Juliet (Phillips BF 1322) EX 4.00
45 FOUR PENNIES, I Found Out The Hard Way (Phillips BF 1349) EX 4.00
45 FOUR PENNIES, Until It's Time For You To Go (Phillips BF 1435) EX 4.00
45 FOUR PENNIES, When The Boy's Happy (Ensign ENY 23, US group) EX 4.00
45 FOUR PREPS, Big Man (Capitol CL 14873) EX 4.00
45 FOUR PREPS, Got A Girl (Capitol CL 15128) EX 4.00
45 FOUR PREPS, More Money For You And Me (Capitol CL 15217, Demo) EX 5.00
45 14-18, Good-Bye-Ee (Magnet MAG 48) EX 4.00
45 FOURTH COMPANY, Matrimony (MAM 85) EX 4.00
45 FOX, Only You Can (GTO GT 8) EX 3.00
45 FOX, "Imagine Me, Imagine You" (GTO GT 21) M 4.00
45 FOX, S-S-S-Single Bed (GTO GT 57) M 4.00
45 CHARLES FOX, "Victory" (Theme From Entebbe) (PS, Warners K16881) M 4.00
45 DON FOX, The Bingo Game (Tiffany TF 1212) EX 4.00
45 NOOSHA FOX, Goergina Bailey (GTO GT 106) EX 5.00
45 RICHARD FOX, Big Bertha (CBS 4400, Demo) EX 5.00
45 SAMANTHA FOX, Another Woman (PS, Jive FOXY X13 w Photos) EX 5.00
45 SAMANTHA FOX, Naughty Girls (PS, Jive FOXY 9) EX 4.00
45 BRUCE FOXTON, Freak (PS, Arista BFOCV1, clear vinyl) EX 4.00
45 JOHN FOXX, Your Dress (GF, PS, Virgin VS 615, Dbl. Pk) M 5.00
45 FOXY, Get Off (T.K. Records S.TKR 6040) EX 4.00
45 PETER FRAMPTON, Show Me The Way (A&M AMS 7218) M 4.00
45 PETER FRAMPTON, Do You Feel Like We Do (PS, A&M AMS 7260) M 5.00
45 PETER FRAMPTON, I Can't Stand It No More (PS, A&M AMS 7604) M 5.00
45 CONNIE FRANCIS, I'm Sorry I Made You Cry (MGM 982) EX 5.00
45 CONNIE FRANCIS, Carolina Moon (MGM 985, Demo) EX 4.00
45 CONNIE FRANCIS, Stupid Cupid (MGM 985) EX 4.00
45 CONNIE FRANCIS, I'll Get By (MGM 993) VG 3.00
45 CONNIE FRANCIS, You Always Hurt The One You Love (MGM 998) EX 4.00
45 CONNIE FRANCIS, Happy Days & Lonely Nights (MGM 1001) EX 3.00
45 CONNIE FRANCIS, Lipstick On Your Collar (MGM 1018) EX 3.00
45 CONNIE FRANCIS, Plenty Good Lovin' (MGM 1036) EX 3.00
45 CONNIE FRANCIS, Among My Souvenirs (MGM 1046, Demo) EX 4.00
45 CONNIE FRANCIS, Robot Man (MGM 1076) EX 3.00
45 CONNIE FRANCIS, Everybody's Somebody's Fool (MGM 1086) EX 3.00
45 CONNIE FRANCIS, My Heart Has A Mind Of Its Own (MGM 1100) EX 3.00
45 CONNIE FRANCIS, Many Tears Ago (MGM 1111) EX 3.00
45 CONNIE FRANCIS, Where The Boys Are (MGM 1121) EX 3.00
45 CONNIE FRANCIS, Breakin' In A Brand New Broken Heart (MGM 1136) EX 3.00
45 CONNIE FRANCIS, Together (MGM 1138) EX 3.00
45 CONNIE FRANCIS, I'm Falling In Love With You Tonight (MGM 1145) EX 4.00
45 CONNIE FRANCIS, Don't Cry On My Shoulder (MGM 1151) VG 3.00
45 CONNIE FRANCIS, Don't Break The Heart That Loves You (MGM 1157) VG 3.00
45 CONNIE FRANCIS, Playin' Games (MGM 1171) EX 4.00
45 CONNIE FRANCIS, I'm Gonna Be Warm This Winter (MGM 1185) EX 4.00
45 CONNIE FRANCIS, My Child (MGM 1271) EX 5.00
45 CONNIE FRANCIS, Roundabout (MGM 1282) F 3.00
45 CONNIE FRANCIS, Jealous Heart (MGM 1293) EX 5.00
45 CONNIE FRANCIS, Don't Ever Leave Me (PS, MGM 13287, US issue) M 5.00
45 CONNIE FRANCIS, Born Free (MGM K13718, US issue) EX 4.00
45 FRANK CHICKENS, We Are Ninja (PS, Kaz Records KAZ 10) M 5.00
45 STANLEY FRANK, School Days / On A Line (PS, Power Exchange PX247) M 5.00
45 STANLEY FRANK, School Days / With The Saints (PS, Power Exchange PXE101, EP) M 6.00
45 FRANK E & THE KNOCKOUTS, Sweethearts (RCA 64) M 4.00
45 FRANKI & THE FAVORETTES, A Wonderful Dream (Mercury 6007.203) EX 4.00
45 FRANKIE GOES TO HOLLYWOOD, Smash Hits Interviews No. 4 (Flexi) EX 4.00
45 FRANKIE GOES TO HOLLYWOOD, Relax (PS, ZTT PZTAS 1, Pic disc) M 6.00
45 FRANKIE GOES TO HOLLYWOOD, Relax (PS, ZTT ZTAS 1) M 3.00
45 FRANKIE GOES TO HOLLYWOOD, Relax (PS, ZTT FGTH 1) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, The Power Of Love (PS, ZTT ZTAS 5) M 3.00
45 FRANKIE GOES TO HOLLYWOOD, The Power Of Love (PS, ZTT FGTH 3) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Two Tribes (PS, ZTT ZTAS 3) M 3.00
45 FRANKIE GOES TO HOLLYWOOD, Welcome To The Pleasure Dome (PS, ZTT ZTAS 7) M 3.00
45 FRANKIE GOES TO HOLLYWOOD, Welcome To The Pleasure Dome (PS, ZTT FGTH 2) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Rage Hard (PS, ZTT ZTAS 22) M 3.00
45 FRANKIE GOES TO HOLLYWOOD, Warriors (PS, ZTT ZTAS 25) M 3.00
45 RODNEY FRANKLIN, The Groove (CBS 8529) EX 4.00
45 GORDON FRANKS ORCHESTRA, Newsboy (CBS 202024, Demo) M 5.00
45 ABERCROMBIE FRASER, Marie's Wedding (Pinnacle P8426) EX 5.00
45 JOHN FRASER, Trolley Stop (Pye 7N 15118, purple) EX 5.00
45 STAN FREBERG, Banana Boat (Day-O) (Capitol CL 14712) VG 4.00
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'The Voice Of Rock' on Electric form

FEEL THE BURN

Former Deep Purple singer/bassist Glenn Hughes revisits his fiery past

Two Views

Glenn Hughes
London Camden Electric Ballroom
25/10/23

Hughes playing Deep Purple classics saw a mistral of musicianship on Stormbringer, before Bob Fridzema channelled Jon Lord for the gritty Hammond riff of Might Just Take Your Life. The deep groove Sail Away revealed the full range of Hughes' venerated voice, while guitarist Soren Andersen and drummer Ash Sheehan excelled on an over-extended jam of You Fool No One. Mistreated, Getting Tighter, You Keep On Moving, Highway Star and a scorching Burn proved that The Voice Of Rock retains his crown. *Paul Davies*

Frome Cheese & Grain
28/10/23

Early Diamond Head-cum-Janis Joplin vocals saw The Damn Truth captivate, before Hughes celebrated the 50th anniversary of his Deep Purple debut, *Burn*. Opening with Stormbringer, he showcased its 70s splendour with a lengthy You Fool No One and sassy, show-stealing Sail Away. Mistreated allowed guitarist Soren Andersen time to show off, but it was all about Hughes, still hitting the high notes with spectacular ease. *John Tucker*

Steeleye Span
Crewe Lyceum
13/11/23

Impressive folk-rock, thanks to Spud Sinclair's gritty chording and pliant lead lines, in tandem with the flexible violin of Athena Octavia, ensuring effervescent jigs new and old. Maddy Prior's Hey Nonny Violence captured the light and dark of life, before Low Flying and a ghostly cover of Elvis Costello's Shipbuilding. The Green Man was refitted, while age-old ballads, Tam Lin and The Gardener, lightened things, and New York Girls got a makeover, Liam Genockey and Roger Carey's supple rhythms to the fore, as on The Weaver & The Factory Maid. *Simon Jones*

Testament
Bangkok Ratchada Street Hall, Thailand
1/10/23

Crunching riffs and teeth-rattling metal from the Bay Area thrashers, alongside atmospheric Swedish black metallers, Marduk, and promising Japanese thrashers, Hell Freezes Over. Testament hit the stage with Rise Up and The New Order, Alex Skolnick and Eric Peterson sharing the guitar limelight before Chuck Billy came to the forefront on new track, Children Of The Next Level. A pulsating set ended with neck-breakers, Practice What You Preach and Into The Pit, a real mosh pit anthem. *Mark Taylor*

Bill Orcutt
London King's Cross King's Place
15/11/23

Musical innovator, Orcutt, brought together an outstanding quartet of guitarists to showcase *Music For 4 Guitars*. He recorded it as multi-tracked guitars, but here, Shane Parish, Ava Mendoza and Wendy Eisenberg added greater nuance to short, compelling pieces combining minimalism and blues. The set was hypnotic, notably the spiky rhythms of In Profile, the wave of riffs of At A Distance, and Or From Behind, like Television at 78rpm. With repetition reminiscent of Steve Reich's *Electric Counterpoint*, the concise tunes and insistent motifs kept the music urgent and raw. *Guy Smith*

Calexico
London Camden Electric Ballroom
2/11/23

Spellbinding, dark desert sounds, moody soundtrack panoramas, delicate Mexicana rhythms, and sweeping Pink Floyd-like electronica, celebrated the 20th anniversary of *Feast Of Wire*. Singer/guitarist Joey Burns led the way over John Convertino's forceful, intricate drum rhythms. Lead guitarist Brian Lopez (who played a salsa-rich opening set), keyboards, and twin trumpeters, were like so many Spanish flies buzzing between instruments, not least the xylophone and bass. Kicking off with the delectable Sunken Waltz, much of the album was played, including Love's Alone Again Or, plus Joy Division's Love Will Tear Us Apart in a mystic borderlands setting. Extraordinary. *Nick Dalton*

Blink 182
Birmingham Utilita Arena
14/10/23

Anthem Part Two, The Rock Show and Feeling This kicked off the pop-punk party with fireworks. Guitarist Tom DeLonge's comic banter with bassist Mark Hoppus complemented drummer Travis Barker playing Violence blindfolded, before Dumpweed and dance-inducing newer tracks, More Than You Know and Dance With Me. Emo classics included Aliens Exist, Happy Holidays, You Bastard, played twice (fast/frantically fast), and a heartfelt Stay Together For The Kids. The tempo picked up after the powerful Adam's Song with What's My Age Again?, First Date, All The Small Things and the closing Dammit. A playful punk set, as silly as it was satisfying. *Emily MacNevin*

DB Infusion
London Shepherd's Bush O2 Empire
29/10/23

Criss-crossing a spectrum of prog, fusion and trad Spanish musical mediums, the impressive Gonzalo Carrera created keyboard moods for exceptional guitarist Danny Berdichevsky to weave his engaging technique. Supple drummer Ollie Usiskin enabled both instrumentalists to impress on tracks from their two albums, with Ocean Tales, Asturias, and a jazz-fusion rendition of Khorsakov's The Flight Of The Bumblebee. They created a big buzz here. *Paul Davies*

Weezer
Singapore Star Theatre
11/10/23

The Californian alt-rockers ended their touring year backed by an animated screen, frontman Rivers Cuomo retaining his voice despite trying the pungent Durian fruit that left him gagging for water. The quintet shone on the epic Only In Dreams, with an exhilarating guitar solo, and an acoustic Home. The home straight featured the peachy Island In The Sun, reggae-tinged Say It Ain't So, smoky Hash Pipe and glorious roust of Buddy Holly. A sparkling performance from a diamond Weezer. *Mark Taylor*

Two Views

Jim Jones All Stars
Edinburgh Voodoo Rooms
2/11/23

Thee Hypnotics' Jim Jones' excellent new project maintains his high standards and they rocked big time. Delivering The Revue classics, such as Rock And Roll Psychosis, alongside Righteous Mind's Satan's Got A Heart/Hard On For You, they complemented new material from *Ain't No Peril*. The stellar band provided Stax/James Brown/Sly Stone grooves, mixed with Tom Waits swagger and Jon Spencer garage. Ramalama, indeed. *Tim Keppie*

Southampton Joiners
9/11/23

Kirsty Lowrey took 10 minutes to tune her guitar during an exciting Deap Valley-esque set, before the thrillingly frantic rock of the All Stars. The eight-piece with brass section (Stuart Dace, Tom Hodges) and additional female vocals (Ali Jones) offered consistently seedy blues-rock with a voodoo tinge and plentiful declamation. Parchment Farm and The Beatles' Everybody's Got Something To Hide Except Me And My Monkey were entertaining, but it was Jones classics like Shoot First and Shakedown that got everyone chanting. *Oliver Gray* ➤

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2024

SAT 27 JAN LIVERPOOL O2 ACADEMY2 + CLONE TEMPLE PILOTS
SAT 03 FEB LONDON O2 ACADEMY ISLINGTON + SOME KIND OF METALLICA
SAT 06 APR LEICESTER O2 ACADEMY2 + SOME KIND OF METALLICA
SAT 13 APR OXFORD O2 ACADEMY2 + WRONG JOVI
FRI 26 JUL BIRMINGHAM O2 ACADEMY2 + MOTLEY CRUDE
SAT 27 JUL MANCHESTER O2 RITZ + WRONG JOVI
FRI 13 SEP BRISTOL O2 ACADEMY + METALLICA RELOADED

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2024

Fri	14 Jun	Leicester	O2 Academy2
Sat	15 Jun	Liverpool	O2 Academy2
Fri	05 Jul	Bournemouth	O2 Academy
Fri	12 Jul	Bristol	O2 Academy
Fri	26 Jul	Birmingham	O2 Academy3
Sat	31 Aug	London	O2 Academy Islington

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plus special guests

2024
Sat 18th May
Manchester O2 Ritz
Sat 13th July
London O2 Forum Kentish Town

The Pretenders' one-off album showcase

Fear Factory
Bristol SWX
4/11/23
The high-energy Butcher Babies tripped the power twice, but Fear Factory triumphantly headed a classy four-band bill including Ignea and Ghosts Of Atlantis. The cyber-metallers drew over half their 17-song set from the 90s' *Demanufacture* and *Obsolete*, Disruptor the only representative from the current *Aggression Continuum*. Staples like Self Bias Resister, Shock and Edgecrusher ticked all the boxes and, as the only original member, guitarist Dino Cazares was the focus of attention, while Milo Silvestro proved himself a worthy frontman. *John Tucker*

Laura Evans
London Holborn Pizza Express
23/10/23
The graceful Welsh songstress' final show of her *State Of Mind* debut tour revealed confident stagecraft and entrancing, delicate vocals, from opener, Running Back To You, to closer, I'm Alright. New songs, Running On Low, Heartbreaker and Back Into My Life, exhibit an Americana rock groove that should position her as a major player. *Paul Davies*

Shemekia Copeland
Fairfield Theater Company, Connecticut, US
4/11/23
Copeland's voice eased from Koko Taylor to Whitney Houston, with topical issues such as Ain't Got Time For Hate and Clotilda's On Fire (about slavery), to the PC-free romp, I Fell In Love With A Honky. John Prine's Great Rain was dusted off to fine effect, Willie Scandlyn sharing vocals. Copeland and Arthur Nielson took it down a notch for Beat Up Guitar, and she sang a poignant version of her father Johnny Copeland's Ghetto Child, with stunning guitar from Scandlyn and Nielson. Near the end, they went to church for Big Brand New Religion, and she wrapped a superb show with It's 2 AM. *Christopher Walsh*

Soft Machine
Luton Bear Club
17/11/23
Without original members, the band remain faithful to the many incarnations of the past 55 years with immaculate playing fusing folk, rock and jazz into their trademark sound. Tracks from new *Other Doors* were mixed with an extensive trawl through the vaults, including Facelift, Penny Hitch and The Tale Of Taliesin. The Machine revelled in the intimate setting for over two hours, John Etheridge's guitar skills impressive, Theo Travis moving seamlessly between sax, flute and keys, all founded on watertight drummer Asaf Sirkis and bassist Fred Thelonius Baker. *Guy Smith*

Jared James Nichols
Wolverhampton KKs Steel Mill
11/10/2023
Revved-up guitar maestro Nichols strutted into the catchy Easy Come Easy Go, before continuing the funky party with the Hendrix-esque Hard Wired. Stones stylings came with Threw Me To The Wolves, and kick-ass, groove-laden blues marked out slow-burner, Skin N Bones, and the pacier ZZ Top nod, Bad Roots. The raucous vintage romp was peppered with smouldering solos and soulful melodies, concluding with an explosive rendition of Black Sabbath's War Pigs, all gritty vocals and ferocious fretwork. *Emily MacNevin*

Teenage Fanclub
Bath Komedia
13/11/23
Bellshill's finest showcased *Nothing Lasts Forever*, tracks like Back To The Light and Falling Into The Sun blending seamlessly in their 20-song set with the 90s' My Uptight Life, Alcoholiday and What You Do To Me. Norman Blake remains self-effacing, while Raymond McGinley's carousing guitar work is key to the Fannies' sound. Euros Childs on keyboards has added a new dimension to their sound, his rich vocal contributions sitting perfectly behind Blake and McGinley's lines. Everything Flows and The Concept closed – timeless and wonderful.
Ian Templeton

The View
Bristol Marble Factory
16/11/23
Touting their first LP in eight years, *Exorcism Of Youth*, Dundee's finest started with a thunderous double-barrel blast from their debut, Comin' Down and Wasted Little DJs. Bassist Kieran Webster took vocals and guitar for Skag Trendy, as Kyle Falconer donned the bass alongside lead guitarist, Pete Reilly. Playing songs from their 16-year career, Falconer picked his acoustic on the anthemic Face For The Radio, before their UK No 3, Same Jeans, and the closing Shock Horror. *Ian Templeton*

Gov't Mule
London Palladium
6/11/23
The Allman Brothers side-project 30 years on finds guitarist Warren Haynes and his bros promoting their beguiling new *Peace...Like A River*. Its magical weaving of rock, blues, funk and dub found favour alongside an estimable catalogue selection, Haynes' hypnotic guitar work worth the admission alone. Dedicating encore song, Ain't No Love In The Heart Of The City, to Whitesnake's Bernie Marsden, added an extra touch of class. *Paul Davies*

Robert Hart's Bad Company
London Half Moon Putney
22/11/23
Medicine Head's John Fiddler's first show since 2016 was a succinct career resume, from hit, Rising Sun, to Alibi, from forthcoming *Heartwork*. His solo slot also took in Dancing In The Rain and Only The Roses, spellbinding on both acoustic and electric guitars. Bad Company singer, Hart, and guitarist John Colwell, offered a super sampler, featuring Feel Like Making Love, Fire And Water (Free), and (with Hart in Manfred Mann's Earth Band), Davy's On The Road Again. The encore included Can't Get Enough Of Your Love and All Right Now.
Nick Dalton

The Pretenders
London Camden Electric Ballroom
19/10/23
Literally taking their recent superb new album title to heart, The Pretenders played a Relentless show of new songs and career hits, plus deep cuts, at this special one-off. Opening with new track, Losing My Sense Of Taste, Chrissie Hynde, in thigh-high white boots, took flight with a setlist front-loaded with new songs and rocked hard before a six-song encore including Back On The Chain Gang, Precious and Tattooed Love Boys. *Paul Davies*

The Crazy World Of Arthur Brown
Southampton 1865
22/11/23
Unlike many of his music generation, content to re-plough old furrows, Brown (81) plunges onwards with unstoppable inventiveness. Fire (with flames) dispensed of four songs in, this was more of a Kingdom Come collection. With the help of an onstage dressing room to don head-dresses and sparkling costumes, he was aided by a stunning, virtuoso UK band, Dan Smith on guitar/keys particularly versatile. With both baritone and shriek impressively intact, there was no pause for applause in a 90-minute psychedelic segue including newcomer, Bubbles, and a sensational, gripping Voice Of Love. *Oliver Gray*

Madness
London Camden Koko
18/10/23
Celebrating their 13th album, *Theatre Of The Absurd C'est La Vie*, Madness returned to their roots to perform the new set in its entirety, a month before its release. With a spoken intro by Helen Mirren, Madness breathed life into their mature, political opus with the single, C'est La Vie, already a classic. Saxophonist Lee Thompson was the centre of antics on Baby Burglar, while Lockdown And Frack Off was a timely reminder of our times. After an interval, a jukebox of crowd-pleasers included One Step Beyond, Baggy Trousers, House Of Fun and the singalong Our House. Tribute was paid to Terry Hall with a nifty cover of The Specials' Friday Night, Saturday Morning, before sailing out on a Night Boat To Cairo. *Mark Taylor*

The Necks
London King's Cross King's Place
20/11/23
The Australian trio specialise in improvised pieces stretching out to 40 minutes, and the lead was taken by pianist Chris Abrahams, who drove the first set with a repeating, wistful melody. Bass-player Lloyd Swanton joined in with occasional plucked notes and arco bass lines, with skittering percussion from Tony Buck, gently playing the kit with his hands, and scraping cymbals and bells across the skins to great effect. Experts at creating tension and release, there was a palpable exhalation of breath from the audience at their finale.
Guy Smith

Sleaford Mods
Leeds O2 Academy
28/11/23
Three duos: Jellyskin, hypnotic psych-electronica, Big Special, poetic noise merchants, and Sleafords Mods. UK GRIM got Jason Williamson and Andrew Fearn's party started, before 90 minutes of catalogue back and forth, plus a cover of West End Girls, Williamson's snarl lending it their Mod signature. Mork & Mindy and Nudge It reminded us of the depth of their own creativity, while the intense Williamson's wonderfully observed rants complemented the techno backing tracks. Tied Up In Nottz, Jobseeker and Tweet, Tweet, Tweet completed the evening's entertainment.
Ian Templeton

KISS
Baltimore CFG Bank Arena, US
29/11/23
KISS brought the spectacle and the bombast, flames, confetti, balloons, Gene Simmons spitting blood, and Paul Stanley belting out Cold Gin, Deuce and Black Diamond. He and Tommy Thayer duelled guitars on Psycho Circus, Stanley ziplined on I Was Made For Lovin' You, and Eric Singer traded drums for piano on Beth. They wrapped up with Rock And Roll All Night, for the final time? We'll see.
Christopher Walsh

Suzi Quatro
London Palladium
15/11/23
Still strutting, hot and feisty at 73, Quatro proved that she's still the queen of rock'n'roll. Career highs included Can The Can, a rousing Devil Gate Drive and the country jive If You Can't Give Me Love. Recent material such as No Soul/No Control and The Devil In Me rocked hard, and spirited covers of Bad Moon Rising and Keep On Rocking In The Free World showed where her musical heart lies. Bonuses were Glen Matlock on bass duties, while Suzi duetted with Boy George on a joyous Stumblin' In.
Mark Taylor

Photo Credit: (The Pretenders) Eric Duvet

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SOUTHAMPTON TURNER SIMS 6TH APRIL	20TH APRIL STOCKTON ARC
EASTBOURNE ROYAL HIPPODROME 11TH APRIL	25TH APRIL NORWICH EPIC
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04.05 GATESHEAD GLASSHOUSE ICM*
05.05 LEEDS BRUDENELL*
10.05 BURY ST EDMUNDS APEX*
11.05 BIRMINGHAM ASYLUM*
17.05 CARDIFF TRAMSHED*
18.05 NEWBURY ARLINGTON ARTS*
19.05 EXETER PHOENIX*
24.05 SOUTHAMPTON 1865*
25.05 LONDON DINGWALLS*
30.05 BELFAST LIMELIGHT 2
31.05 GLASGOW ÒRAN MÓR*
01.06 ABERDEEN LEMON TREE*

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FRI 19 APR NEWCASTLE / ANARCHY BREW CO	FRI 26 APR GLOUCESTER / GUILDHALL
SAT 20 APR BARNSLEY / BIRDWELL	SAT 27 APR LONDON / GARAGE
SUN 21 APR LEEK / FOXLOWE ARTS	SUN 28 APR NEWBURY / ARLINGTON ARTS

NEW MODEL ARMY

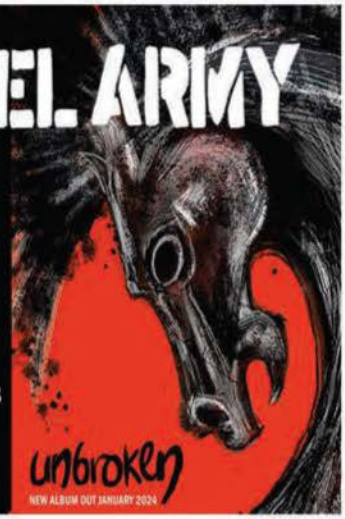
APRIL 2024

21 NEWCASTLE BOILER SHOP

23 CAMBRIDGE THE JUNCTION

26 WOLVERHAMPTON WULFRUN AT THE HALLS

27 LEEDS O2 ACADEMY



Gig Guide

ABC February (5) Brighton Dome (6) Nottingham RCH (8) Sheffield City Hall (9) Glasgow RCH (10) Gateshead Sage (12) Birmingham Symphony Hall (13) Bath Forum (15) Liverpool Philharmonic Hall (16) Manchester Bridgewater Hall (17) London Palladium

Big Country, The Icicle Works February (9) Bristol O_2 Academy (10) Nottingham Trent Uni SU (16) Gillingham Factory Bar (17) Brighton Chalk (23) Swansea Patti Pavilion (29) Norwich Epic Studios **March** (1) Northampton Roadmender (7) Ipswich Corn Exchange (8) Cambridge Junction (16) Manchester O_2 Ritz (22) Southampton 1865 (30) Blackburn King George's **April** (27) Bath Forum

Bowling For Soup February (16) Wolverhampton Civic Hall (17) Manchester Academy (18) Leeds Uni Union (19) Newcastle O_2 City Hall (21) Hull Bonus Arena (22) Glasgow O_2 Academy (23) Cardiff International Arena (24) London Hammersmith Eventim Apollo

Chase & Status February (22) Cardiff Utilita Arena (23) London Tottenham Drumsheds **March** (1) Manchester O_2 Victoria Warehouse

Alison Goldfrapp February (23) Manchester O_2 Victoria Warehouse (24) Glasgow Barrowlands (26) Leeds O_2 Academy (27) Birmingham O_2 Academy (29) Bristol O_2 Academy **March** (1) London Camden Roundhouse

Hue & Cry February (1-3) London Holborn Pizza Express **October** (10) Aberdeen Tivoli (11) Hamilton Town House (12) Edinburgh Queen's Hall (17) Greenock Beacon Arts Centre (18) Stirling Albert Halls (19) Dundee Whitehall Theatre (24) Perth Theatre (25) Glasgow Pavilion

Lust For Life February (29) Colchester Arts Centre **March** (1) Hull Social (2) Glasgow St Luke's (3) Manchester O_2 Ritz (5) Leicester O_2 Academy 2 (6) Birmingham O_2 Academy 2 (7) Sheffield O_2 Academy 2 (8) Liverpool O_2 Academy 2 (9) London Islington O_2 Academy

Lindisfarne February (10-11) North Shields Exchange (16) Berwick Upon Tweed Maltings (17) Yarm Teeside Princess Alexander Auditorium **April** (3) Sheffield O_2 Academy (4) Leicester O_2 Academy (5) Newbury Arlington Arts Centre (6) Emsworth St James' Church (7) Bournemouth O_2 Academy (14) Wetherby Engine Shed

Roisin Murphy February (8) Leeds O_2 Academy (10) Wolverhampton Civic Hall (11) Bristol Beacon (13) Glasgow O_2 Academy (14) Newcastle O_2 City Hall

Mull Historical Society February (9) Manchester YEX (10) London Shepherd's Bush Bush Hall

OMD February (27) Belfast Ulster Hall **March** (1) Manchester O_2 Apollo (3) Liverpool M&S Bank Arena (5) Leeds First Direct Arena (6) Edinburgh Usher Hall (8) Glasgow RCH (9) Newcastle O_2 City Hall (10) Sheffield City Hall (12) Leicester De Montfort Hall (13) Nottingham RCH (15) Wolverhampton Civic Hall (16) Swansea Arena (17) Southend Cliffs Pavilion (19) Bristol Beacon (20) Oxford New Theatre (22) Portsmouth Guildhall (23) Ipswich Regent (24) London Greenwich O_2 (26) Brighton Dome (27) Eastbourne Winter Gardens

The Pretenders February (24) Gateshead Glasshouse (25) Edinburgh Usher Hall (26) Manchester Bridgewater Hall (28-29) London Palladium **March** (2) Oxford New Theatre (3) Bristol Beacon (5) Nottingham RCH (6) Birmingham Symphony Hall

The Pineapple Thief February (20) Manchester O_2 Ritz (21) Bristol SWX **March** (16) London Shepherd's Bush O_2 Empire

Sea Power February (9) Manchester Albert Hall (10) Birmingham Town Hall (11) Glasgow SWG3 (13) Sheffield Leadmill (14) Norwich UEA Waterfront (15) Bristol Trinity Centre (16-17) London Islington Assembly Hall

Spock's Beard January (26) Milton Keynes Craufurd Arms (27) Glasgow Classic Grand (28) Leeds Brudenell (30) Bristol Thekla (31) Nottingham Rescue Rooms **February** (1) London 229

The Vaccines February (5) Birmingham O_2 Institute (6) Manchester Academy (7) Nottingham Rock City (9) London Limehouse Troxy (11) Margate Dreamland (13) Folkestone Leas Cliff Hall (14) Southampton O_2 Guildhall (15) Bristol O_2 Academy (17) Oxford O_2 Academy (18) Brighton Dome (19) Sheffield O_2 Academy (21) Leeds O_2 Academy (22) Glasgow Barrowlands (23) Newcastle NX

Lucinda Williams February (29) London Greenwich IndigO_2 **March** (1) Birmingham Town Hall (2) Holmfirth Picturedrome

Rick Wakeman February (15) Glasgow RCH (17) Liverpool Philharmonic Hall (18) Manchester Bridgewater Hall (20) Brighton Dome (23) Birmingham Symphony Hall (24) York Barbican (25) Gateshead Sage (27) London Theatre Royal Drury Lane (28) Bristol Beacon

Now Booking

Adam Ant October (18) Cambridge Corn Exchange (19) Southend Cliffs Pavilion (20) Bournemouth Pavilion (22) Birmingham Symphony Hall (23) Guildford G Live (25) Liverpool Philharmonic Hall (26) Nottingham RCH (27) Cardiff New Theatre (29) Sheffield City Hall (30) York Barbican **November** (1) Glasgow RCH (2) Gateshead Glasshouse (3) Manchester Bridgewater Hall (5) Bristol Beacon (6) Brighton Dome (8) Leicester De Montfort Hall (9) London Camden Roundhouse

The Human League December (5) Cardiff Utilita Arena (6) Manchester AO Arena (7) Birmingham Utilita Arena (9) Brighton Centre (10) Bournemouth Windsor Hall (12) Glasgow OVO Hydro (13) Leeds First Direct Arena (14) London Wembley OVO Arena

Slipknot December (14) Leeds First Direct Arena (15) Glasgow OVO Hydro (17) Manchester Co-op Live Arena (18) Birmingham Utilita Arena (20) London Greenwich O_2

Jeff Wayne's Musical Version Of The War Of The Worlds **March 2025** (28) Hull Connexin Live **April** (1) Aberdeen P&J Live (2) Glasgow OVO Hydro (3) Leeds First Direct Arena (5) Newcastle Utilita Arena (6) Manchester Co-op Live (8) Sheffield Utilita Arena (9) Liverpool M&S Bank Arena (10) Nottingham Motorpoint Arena (12) Brighton Centre (13-14) Bournemouth BIC (16-17) Cardiff Utilita Arena (18) Birmingham Resorts World Arena (20) London Greenwich O_2

TOUR DU JOUR

Spotlighting an upcoming road trip
This month: STEVE HACKETT

How have you been preparing for the tour?
For a few months, making decisions on content, and our tour managers and agents were organising the venues.

Do you have any pre-/post-show routines?
We always rehearse before a tour, and the crew works hard on preparing lights, sound, all the equipment, and travel.

Will you be playing any songs that you rarely perform?
Yes, there'll be a few that are less often covered.

Are there any venues that you're particularly looking forward to playing?
The Royal Albert Hall.

Will you be recording any shows for CD or DVD?
Yes, most likely the Royal Albert Hall.

Do you collect live albums or bootlegs?
Not bootlegs. I'm not keen on the whole thing, as it's essentially theft.

Have any gigs stood out of late?
The latest Big Big Train show.

Do you have an amusing anecdote from the road?
On a nylon-guitar tour, I used to sometimes say, "There's only one thing more beautiful than a nylon guitar, and that's a pair of nylons – on the right vicar, of course!" It always produced a laugh.

Steve Hackett plays in October at (2) Aylesbury Friars Waterside (3) Portsmouth Guildhall (5) Bristol Beacon (6) Cambridge Corn Exchange (7) Birmingham Symphony Hall (9) Liverpool Philharmonic Hall (10) Cardiff St David's Hall (12) Guildford G Live (13) Stoke Hanley Victoria Hall (15) York Barbican (16) Nottingham RCH (18) Glasgow RCH (19) Gateshead Glasshouse (20) Manchester Bridgewater Hall (22) Reading Hexagon (23) London Royal Albert Hall.

TOUR NEWS

London: **Colosseum**, 4 February, **Yellowjackets**, 15 May, Camden Forge. ■ **Burna Boy**, London Stadium, 29 June. ■ **The Kills**, Limehouse Troxy, 1 May. ■ **Tricky**, 14 March, **Hard-Fi**, 30 November, Camden Roundhouse. ■ **Ellie Goulding**, 11 April, **Joss Stone**, 8 July, Royal Albert Hall. ■ **The Pioneers**, Camden Forge, 19 October. ■ M People's **Heather Small**, 24 March, **Karol G**, 18 June, Greenwich IndigO_2. ■ **David Gray**, Southwark Omeara, 30 January. ■ **Bloc Party**, Crystal Palace Park, 7 July. ■ **Five Finger Death Punch**, 23 May, **Scorpions**, **Extreme**, 8 June, **ZZ Top**, 11 July, Wembley OVO Arena. ■ **Betty Boo**, Islington Assembly Hall, 15 June. ■ **From The Jam**, Cadogan Hall, 24 May. ■ **Pixie Lott**, Palladium, 16 March. *Also:* **New Model Army** Northampton Roadmender, 27 February. ■ **Richard Ashcroft**, Wigan Robin Park, 20 July. ■ **Rick Wakeman**, Evesham Regal, 1 March. ■ **Tom Jones**, Llangollen Pavilion, 2 July. ■ **Billy Joel**, Cardiff Principality Stadium, 9 August.

For more tours/gig news see www.recordcollectormag.com/latestnews

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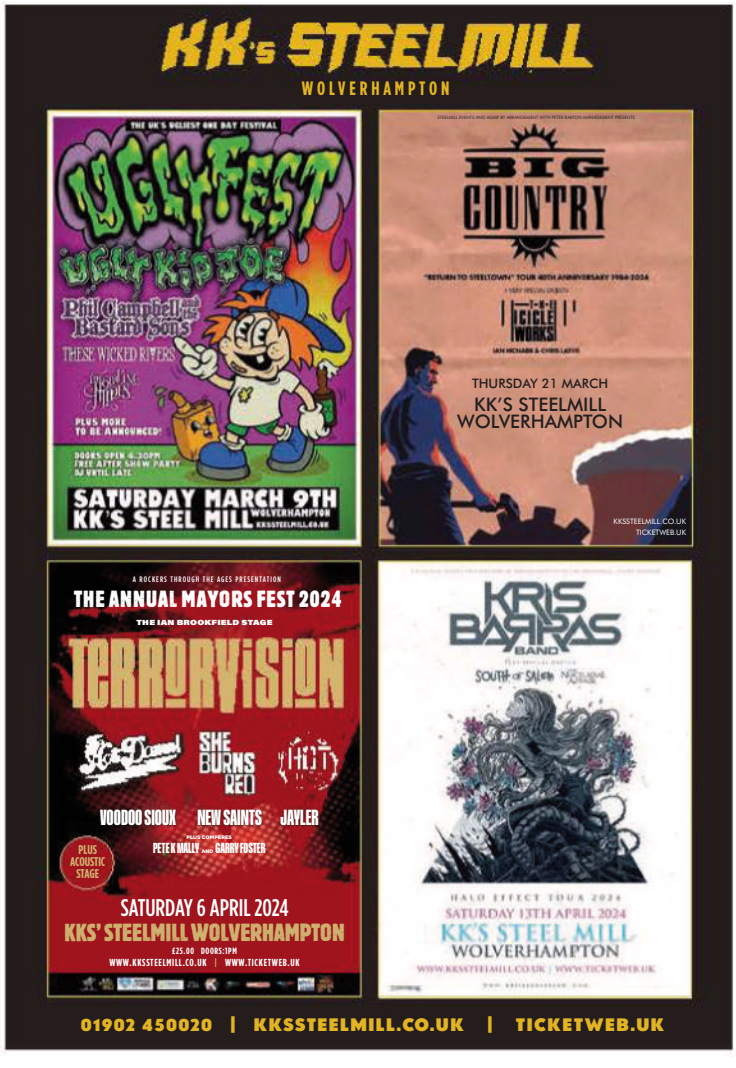


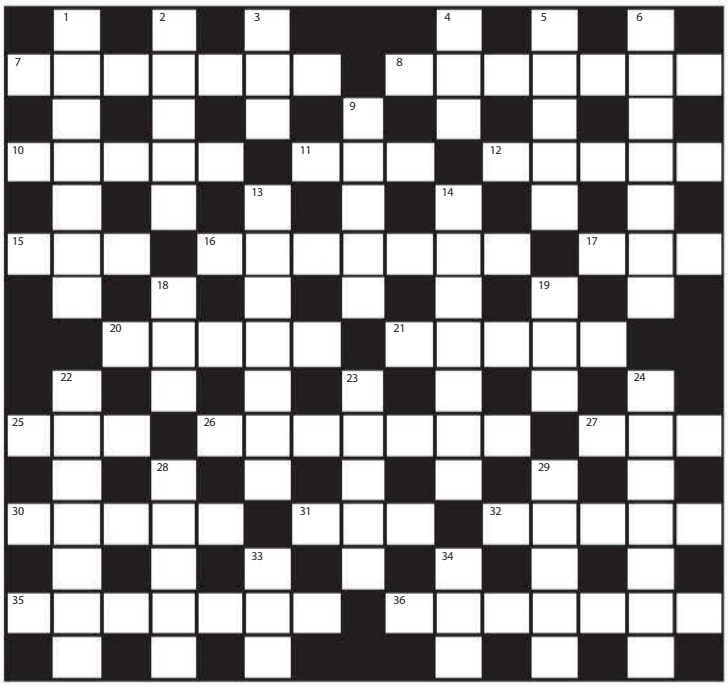
Crossword & Competitions

ACROSS

7) Destiny's Child, Kelly _ (7)
8) _, Bring Me No More Blues (7)
10) Grace _ (5)
11) Home And _ (3)
12) _ Scattergood (5)
15) Misfits LP *Static* _ (3)
16) Cat _ (7)
17) _ Track Mind (3)
20) Heart _ A Beat (5)
21) Terry _ (5)
25) Curved _ (3)
26) _ *Washington Nor Moscow* (7)
27) Brian _ (3)
30) *Astral* _ (5)
31) Yoko _ (3)
32) *Hopes And* _ (5)
35) *Utter* _ (7)
36) La Roux single _ Downtown (7)

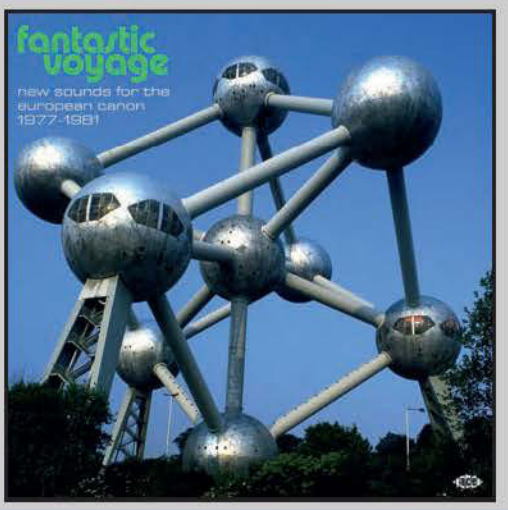
DOWN

1) *The* _ *Dropout* (7)
2) Hank Mobley LP *A* _ *Of The Top* (5)
3) Early 80s hopefuls _ Trouble (3)
4) Steely _ (3)
5) _ John B. (5)
6) *London* _ (7)
9) *Back From The* _ (5)
13) Mavis _ (7)
14) _ Pimps (7)
18) _ *'n' B* (3)
19) Seeds singer _ Saxon (3)
22) Youth & Paul, The _ (7)
23) Jethro Tull LP _ *Up* (5)
24) _ In The UK (7)
28) The Rockafeller _ (5)
29) The extended 12" _ (5)
33) Wishbone _ (3)
34) *Return Of The Super* _ (3)



FANTASTIC VOYAGE VINYL

By the turn of the 80s, the impact of David Bowie's groundbreaking Berlin recordings was being felt on music across Europe. Compiled by Bob Stanley and the BFI's Jason Wood, *Fantastic Voyage* soundtracks the few brief years when the echo chamber of Bowie, his inspirations, and his followers created an exciting challenge to Anglo-American influences. This 17-track Ace Records compilation features Simple Minds, Cabaret Voltaire, The Associates, Peter Gabriel, Robert Fripp, Holger Czukay… To be in with a chance of winning one of two copies on double-vinyl, please complete the title of this Associates track: White Car In… a) Sweden, b) Germany, c) Italy.



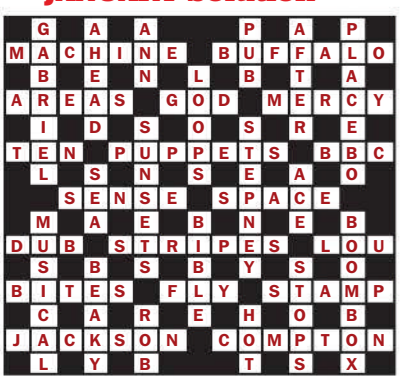
CHRISTMAS WINNERS
R.E.M.: Adrian Murray, James Holyland
FREE FESTIVAL: Pete Quirk, Catherine Booth
MOTT: Steve Anderson
OBLIVION EXPRESS: Andrew Rodwell, Claire Fraser

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 22 February unless otherwise stated.
Only enter once per competition – if submitting via post please include your phone number.

ROLLING STONES SINGLES SET

This imited-edition 18-disc vinyl box set features reproductions of the Stones' original London and Decca labels singles and EPs. It includes original packaging/picture sleeves and the original mono and stereo single mixes of Paint It, Black, Let's Spend The Night Together, Jumpin' Jack Flash, Street Fighting Man, Honky Tonk Women, Brown Sugar, Have You Seen Your Mother, Baby, Standing In The Shadow?… and many other classics along with an assortment of rare tracks. It's on sale now via Universal Music with price tag of around £200. To be in with a chance of getting it for free, please complete and submit this month's crossword.

JANUARY Solution



UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: The Connells

"I have no problem with being known for that song at all. For the longest time, we didn't think we'd have a song that would do *anything*."

So says The Connells singer Doug MacMillan of the North Carolina rockers' trademark 1993 hit, '74-'75. By the time '74-'75 became their sole UK chart entry, The Connells were college radio favourites on their fifth album, seemingly destined to be mentioned alongside The dB's and The Replacements: critical darlings without commercial success.

Made with The Goo Goo Dolls and Sugar producer Lou Giordano, '74-'75's parent album, *Ring*, had seemed set to follow The Connells' pattern of acclaim. "*Ring* was doing OK, but I was sensing a glass ceiling," admits MacMillan. "We thought it was a really good record, but it was stalling again. We were wondering: 'What do we need to do?' Then we started getting faxes from our German label."

The Connells had pinned their hopes on *Ring*'s rowdier, Pixies-ish lead single Slackjawed – "Anything more uptempo we did were the songs we thought might work on radio," as MacMillan explains. However, the German imprint of the band's label, TVT, thought they could do something with the melancholic, gently insistent '74-'75.

"I can't figure out why '74-'75 is the song that did it for us," MacMillan laughs. "Maybe it's its use of numbers, or that it's got a bit of a chanting feel. I'm just glad it happened, as we felt validated once we had that hit. Though when we started getting faxes from Germany saying we were going Top 10, I thought it was a prank: 'We're big in Germany? *What*?'" '74-'75 eventually went Top 10 across Europe, including No 1 in Sweden and Norway, reaching No 14 in the UK.

Ring has been reissued for its 30th anniversary, with a bonus disc of demos. "The '74-'75 demo is in a different key," reveals MacMillan. "I'd totally forgotten the song had started out with me singing in a lower register. Hearing that after 30 years was: 'Oh, wow!'

"There are a couple of *Ring* demos where I sing a totally different melody," he continues. "Hearing them back reminded me why we changed them. I'm naturally a baritone. On our first recordings, I sing very low, and people compared me to Morrissey. Then my voice started going in the opposite direction, and for most of The Connells I sing right at the top edge of my range."

It's understandable that MacMillan took time to find his voice as The Connells' frontman, as the band had already begun to take shape when he joined. Formed in 1984 in the North Carolina university town of Raleigh by guitarist Mike Connell and his younger brother David on bass – hence the band name – their school friend John Schultz quickly became the drummer. Schultz was asked if he knew any potential vocalists.

"Once I started hearing The Connells on the radio, it hit home that nothing sounds quite like us"

"When I first got involved with The Connells, it was only because I wanted to be in any band, and that my buddy John was their drummer," MacMillan says. "I didn't know the first thing about singing. Then I realised: 'Hey, these songs are pretty damn good.'"

Throughout The Connells' career, Mike Connell has been their main songwriter. That hasn't bothered MacMillan, apart from early unease in the studio. "Mike is a fantastic songwriter," he enthuses. "I think more and more people are realising just how good he is. Once I started hearing The Connells on the radio, it hit home that nothing sounds quite like us.

"Mike won't bring a song to the band until he's finished with it," he explains. "He makes sure the melody and keys are right. What changed with *Ring* is that, before that album, I'd learn a song and sing it for the first time in the studio. I had to clear everyone out of the studio, because having the song's composer there doesn't help you relax. I was worried I was singing Mike's songs wrong. Now, we go over a song until everyone is cool with what's going on."

On second album *Boylan Heights* in 1987, working alongside R.E.M. producer Mitch Easter, you could hear their sound gel. "That record was when Mitch still worked out of his parents' garage," notes MacMillan. "I'd ask Mitch questions about working with R.E.M. and Big Star, while his mom brought out cookies and tea."

Propelled by '74-'75, *Ring* reached No 36 in the UK, but 1996's follow-up, *Weird Food And Devastation*, failed to improve The Connells' fortunes. What seemed to be their final album in 2001, *Old School Dropouts*, was essentially a demos collection. It was time for another path.

"Regular jobs came along," explains MacMillan. "We were starting to have families, and we couldn't pull off home life with the constant touring we'd been doing for so long." Father-of-two MacMillan worked in online customer services for banking cooperative Credit Union, while Mike Connell became a lawyer, specialising in workers' compensation rights.

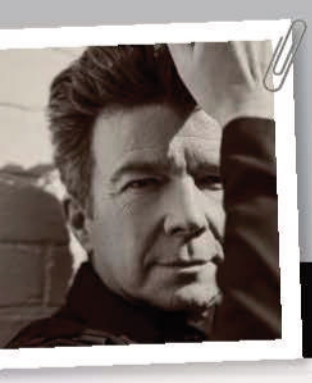
Although they mostly only played local concerts, The Connells stayed together. "Everyone thought we broke up, but we really didn't," smiles MacMillan. "I'd love the band to come back to the UK, but it's tough to go anywhere. We're usually good for playing for a weekend."

Although day-jobs took precedence, new songs would occasionally pop up. Guitarist Mike Ayers pointed out to his bandmates that, if they assembled the new tunes and re-recorded the pick of *Old School Dropouts*' half-finished ideas, then just maybe there could be a new record. In 2021, the typically elegant *Steadman's Wake* became The Connells' first album for 20 years, reuniting them with Easter as producer.

"I'd feel a little funny talking about *Ring*'s anniversary if we weren't semi-active again," reflects MacMillan. "We got a good response to *Steadman's Wake*, which I think we pulled off. We've now got totally new songs we're starting to get together.

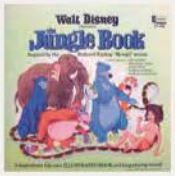
"Everyone in the band does different stuff with our lives now, but music is something you can't turn your back on," he says, finally. "Music will always tap you on your shoulder. That's good, as I'd hate not to be doing this."

Words: John Earls
The 30th anniversary reissue of* Ring *is on Craft.



BIRTH! SCHOOL! WORK! DEATH!

Rick Astley... on the soundtrack to his life

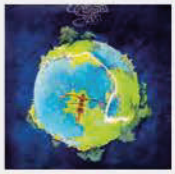


Phil Harris & Bruce Reitherman The Bare Necessities (on *The Jungle Book*, Disneyland ST 3948, LP, UK, 1967) **£10**

I grew up the youngest of four kids in a little market town called Newton-le-Willows, not far from Manchester. We had a record player in the living room, and it was always a fight to get what we each wanted on. My sister wanted Marvin Gaye, Genesis or The Beatles, one of my brothers was really into *A Night At The Opera* by Queen and prog, my other brother was in the middle ground somewhere and I wanted The Bare Necessities. I loved Baloo, he was such a cuddly character.

The Beatles *Sgt. Pepper's Lonely Hearts Club Band* (Parlophone PMC 7027, LP, UK, 1967) **£150**

My sister loved the later, more experimental Beatles. I remember her putting on *Sgt. Pepper* and *Yellow Submarine*. In parts they are so child-like and to my five- or six-year-old ears they seemed to fit in perfectly with The Bare Necessities, songs like Lucy In The Sky With Diamonds, Being For The Benefit Of Mr Kite!, When I'm Sixty-Four… as a kid I loved singing those songs.



Yes Roundabout (on *Fragile*, Atlantic 2401 019, LP, UK, 1971) **£125**

At this point I've still not bought a record, I'm getting all of my music off my sister and brothers, and with Yes' Roundabout, it made me think outside of pop music, of *Top Of The Pops*, and how songs can have massive long solos and albums can be full of songs that you can't sing along to and still be great. Roundabout has a really good melody to it and the bass playing is just crazy, and then that intro on the acoustic guitar and the keyboard work. It gave me a lesson in what a song could be.

The Police So Lonely (A&M Records AMS 7402, 7", UK, 1978) **£3**

I was drumming and singing in a school band called Give Way, so-called because our bass player nicked the road sign on the way home one night. He'd had a couple of beers, even though we were only 15 or 16. There was nothing that jumped out about us but we won a play-off between three bands at the school and then we got to play the school's Valentine's Day disco, our first gig. I loved The Police, and we did So Lonely. It was a game-changer being up on that stage in front of an audience.

Depeche Mode Just Can't Get Enough (Mute 7 MUTE 016, 7", UK, 1981) **£4**

I was around 16, on an outward bounds course with the school, and they came on *Top Of The Pops* with this. It was instantly fantastic. Halfway in you could already sing the words and you knew the keyboard bits even though you'd never heard it before. There was no bass player, no guitar player, no drummer – this was not a band as we knew it. There had been Human League, but this was blatant, not arty, not cool, just a bunch of really young guys from Essex making pop without 'real' instruments. It was a shift. It wasn't long before I got a drum machine.

Luther Vandross Never Too Much (Epic EPC A1857, 7", Epic, UK, 1981) **£20**

One of my brothers went to nights where they only played American soul music and he'd buy imports and he got this. I heard his voice and *woah!* I've seen him live a couple of times. He's possibly the best singer I've heard in my life in terms of tone and range.

The Smiths This Charming Man (Rough Trade RT 136, 7", UK, 1983) **£15**

The first Smiths song I heard. I thought, What the bloody hell is that? It was so different, lyrically out there and the way he sang... and being from Manchester, it felt touchable. Doing Smiths songs with The Blossoms was amazing. I told them how one day I was going on a stage to just sing Smiths songs. I didn't care if it was in a little pub. They said they'd do it with me. Suddenly we were doing it in front of 10,000 people.

Rick Astley Never Gonna Give You Up (RCA PB 41447, 7", UK, 1987) **£3**

I was in the band FBI, I was the singer, we did a showcase for Pete Waterman who we had never heard of, and he liked my voice. I ended up signing a little production deal and moving to London. Shortly after SAW became massive with Princess, Dead Or Alive and Bananarama and I was making tea and getting the sandwiches. Then they delivered me this song. I saw the world because of this song, the house I'm living in I was able to buy because of this song. It was monumental.

Frank Sinatra, Count Basie And His Orchestra Fly Me To The Moon (on *It Might As Well Be Swing*, Reprise R 1012, LP, UK, 1964) **£6**

My dad used to sing Sinatra around the house, and this was one of his favourites. It's the epitome of Frank for me. I was on tour in the US in 2022, 56 arenas, just doing the hits, and it was exhausting and good fun. But me and my wife just said, when we get back let's do something totally different. I always warm up by singing Sinatra songs, so we said, let's maybe do Sinatra somewhere. Suddenly I was doing two nights at the Royal Albert Hall with a full orchestra. I loved it. I cried both nights.

Biffy Clyro Many Of Horror (14th Floor Records 14FLR41, 7", UK, 2010) **£25**

I heard it on the radio driving home one night and I had to pull over into the lay-by to sit there and cry. I came home and downloaded the album [2009's *Only Revolutions*] and played it 25 times in a row. It's the only time I've ever emailed anybody who has made a record but I found out the producer [Garth Richardson], I knew the band would be bombarded, and I emailed him and said, "I just need you to know this song has just broken me. It is the most beautiful thing I have ever heard."

Words: Lois Wilson

Rick Astley tours the UK in February and March, and his latest album* Are We There Yet?** ***Is out now on BMG. rickastley.co.uk.

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Martin Gordon

Modern-day musicians may need to be pretty adaptable to keep their careers afloat, but that flexible mindset has long been in place among players savvy enough to supplement their creative output with session and production work. This has allowed former Sparks bassist Martin Gordon to thrive in a variety of musical guises (Jet, Radio Stars, sessions with Blur, Kylie, and The Rolling Stones, production work) over the years, and as a solo artist in the new millennium, reaching his audience directly via his website, home to his Radiant Future label.

On new album *Greatest Sh!ts*, Gordon's customary sharp humour guillotines a rogues gallery of politicians, white supremacists, and conspiracy theorists in a manner liable to make a conventional record label squeamish.

Readers familiar with his music will have noted a flair for pairing memorable melodies with subtly applied, prog-level twists. Gordon cites Jack Bruce's songwriting on *Harmony Row* as influential: "I was interested," he says, "in jazz [and] left-field stuff. [Cream song] Doing That Scrapyard Thing is a good example of something weird and accessible at the same time."

Gordon's recording career began on Sparks' classic *Kimono My House* (1974), after progressing from pub gigs in his hometown of Hitchin, to becoming the Maels' new bassist in 1974, via a *Melody Maker* advert. Regarding the evolution of *Kimono's* sound, Gordon recalls: "We'd have bunches of chords, and we'd arrange the songs. I've been writing sleevenotes for a 50th anniversary edition. My diary from 1974 covers the rehearsals. Ron Mael said to me: 'It's strange, on This Town Ain't Big Enough For The Both Of Us, I didn't write a riff.' It became a guitar and bass unison riff. That's a good example of the sum of the parts [being] greater than the ingredients."

Reflecting on *Kimono…*, Gordon is positive and objective. "A big chunk works very well," he enthuses. "I remember discussions about particular arrangements, saying, 'I think we could do something better.' I still hold those opinions." After its release, Gordon's mischievous sense of humour in response to the Maels' dictatorial refusal to entertain an arrangement idea, led to his dismissal. "I reluctantly agreed to do it their way and spread a newspaper out on top of my amplifier," he chuckles. "I put a lot of attention into playing as well as I possibly could while reading it. When a sustained note came up, I'd reach over and turn the page. I remember them looking daggers at me. I felt I'd made my point. Clearly, I made it very strongly – I was sacked."

Undeterred, Gordon hooked up with former John's Children drummer, Chris Townson, who'd manned the kit at Sparks auditions whilst a member of Jook. Townson brought John's Children vocalist Andy Ellison to rehearsals, and "it came together naturally," Gordon remembers. Impressed by Davy O'List's idiosyncratic guitar work with The Nice, Gordon secured his services. With Sparks bandmate Peter Oxendale on keys, the band was christened Jet, and signed to CBS, who appointed Queen producer Roy Thomas Baker, amid a press buzz regarding the line-up's potential. Though not commercially successful, and greeted with a mixed critical reception, their self-titled 1975 debut retains cult cachet, hitting streaming services in 2020. "It's not terrible," Gordon offers. "These were the first songs I'd ever written, so we were growing up in public, supporting Ian Hunter and Mick Ronson in front of 3,000 people."

Dispatched to Bruton in Wiltshire to write their second album, with Ian McLeod replacing O'List, Jet's collective humour ran rampant as CBS executives arrived to hear the results. Gordon explains: "I had the idea of pretending all the new songs [were] one very long song." The angered label staff bemoaned the lack of light and shade. Visiting a subsequent London rehearsal to monitor progress, the executives grew irritated as, between the now-separated songs, band members walked over to a lamp mounted on Peter Oxendale's keyboard, switching it on and off. "[They] said, 'What the fuck is all this?'" Gordon laughs. "We said, 'You wanted light and shade.'" Jet's contract was terminated the following day.

"I said, 'I'd give my right arm to be the Stones' bass player.' They didn't get it"

Chiswick's Ted Carroll snapped them up, the band rebranding as Radio Stars in time to be adopted by punk's burgeoning audience. A *Top Of The Pops* appearance for Nervous Wreck hotwired their ascent, leading to gigs with The Damned and The Stranglers. *Songs For Swinging Lovers* (1977) and *Holiday Album* (1978) brimmed with Gordon's hook-heavy, humour-infused songs, but Chiswick's financial difficulties stymied the latter's pressing. As Gordon underwent an operation to remove his wisdom teeth, management booked more tour dates, short-sightedly forcing him out and sinking the band.

After earworm singles with the short-lived Blue Meanies, Gordon worked in Paris as Barclay Records' in-house producer. In 1979, while producing Anglo-French band Angie, whose purveyor of recreational pharmaceuticals moonlighted as a Rolling Stones roadie, Gordon sat in on *Emotional Rescue* sessions at Pathé Marconi studios, with Messrs Jagger, Wood and Watts. With Bill Wyman AWOL, Gordon volunteered his services. "Mick sat down next to me and showed me the chords, then we recorded until the small hours." Gordon is unsure as to the fate of the track (cut with the scratch title Time Flies) but his participation prompted *The Daily Star* to ask, "Is This The New Rolling Stone?" The answer was an emphatic negative. "I did say to the [interviewer], 'I'd give my right arm to be the Stones' bass player,' but they didn't get it."

Throughout the 80s and 90s, Gordon played session keyboards with Kylie Minogue (assisting her in climbing atop his piano during a gig), George Michael, Blur, and Vanessa-Mae (recalling that, during a mimed TV appearance, the latter's manager/mother reprimanded him for "miming in the wrong key"). In between Radio Stars reunions, and world music projects with Mira and the Liberation Orchestra, he's continued to hone his songcraft on a succession of solo albums, revealing that the political direction of *Greatest Sh!ts* is inspired by "…outrage, desperation, and speeches by these great shits, which I've transmuted into pop songs. [It] prompts *discussions*," he smiles, with no little understatement, "so at least it's consciousness-raising. I get emails from people. Even though I then block them, of course."

Interview: Rich Davenport
Greatest Sh!ts *is on Radiant Future*

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10 OF THE BEST

This month: **Yoko Ono**

John Lennon And Yoko Ono ***Unfinished Music No. 1: Two Virgins*** (Apple APCOR 2, LP, mono, black inner, no tracklisting, UK, 1968) **£3000**

There's a case to be made for *Two Virgins* being the most controversial record ever made. The first of three experimental albums by John Lennon and Yoko Ono – then the most hated woman in Britain – it features no discernible hits and came in a brown paper bag on account of the couple's nakedness. I Want To Hold Your Hand it isn't. To steal a quote from George Harrison, it's more "avant-garde a clue" than avant-garde, though what comes through clearly is the mutual adoration between its creators.

Yoko Ono/Plastic Ono Band ***Yoko Ono*** (Apple SAPCOR 17, LP, UK, 1970) **£60**

Yoko Ono – the album – emerged out of impromptu sessions in between takes for John Lennon's self-titled primal therapy-inspired solo record. Yoko could scream, too, with a larynx that produces several sounds at once. She makes great use of it here in a tonal conversation with Ornette Coleman's horn on AOS. The Plastic Ono Band impart sonic abstract expressionism on tracks like Why?, with the rhythm section of Ringo Starr and Klaus Voormann sounding not unlike Can at times.

Yoko Ono ***Fly*** (Apple SAPTU 101/2, 2LP, gatefold, poster & postcard UK, 1971) **£100**

The first two sides of *Fly* offer music to dance to. Then comes the abstraction. The 22-minute title track, which takes up all of side three, doubles up as the soundtrack to an art film of the same name, with a fly traversing the naked body of a sleeping woman as Yoko personifies the insect with alien gabble. For the more conventionally minded, Mind Train is impossible to resist, while Mrs Lennon, a mournful piano ballad, was surely an influence on Big Star's Holocaust.

Yoko Ono ***Approximately Infinite Universe*** (Apple SAPDO 1001, 2LP, UK, 1973) **£40**

Many modern art fans never forgave John Lennon for breaking up Fluxus, and they may have been even more bemused by *Approximately Infinite Universe*, where Yoko Ono leans into conventional rock (albeit with her ineluctable eccentricities). Yoko's third solo album is proof that writing pop songs is probably easier than what she does normally: Move On Fast and Waiting For The Sunrise are immediate and infectious, while her more idiosyncratic songs, I Felt Like Smashing My Face In A Clear Glass Window and What A Bastard The World Is, are truly unforgettable.

Yoko Ono ***Season Of Glass*** (Geffen K 99164, LP, UK, 1981) **£15**

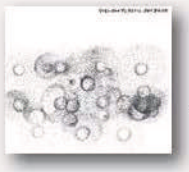
The sense of voyeurism with *Season of Glass* was unavoidable, probably why it's still Ono's best-selling record. The first LP after the assassination of her husband became an event in itself with the unwarranted hatred towards the Japanese dissipating with every heart-wrenching stanza. Yoko is subdued and even sedated, with occasional bellicose outbursts on I Don't Know Why and No, No, No. The greatest provocation is the artwork, with a picture of the blood-splattered glasses Lennon was wearing on the day he was murdered.

Yoko Ono / IMA ***Rising Mixes*** (Capitol SPRO-11219, Promo LP, US, 1996) **£20**

Want to know what Yoko might have sounded like fronting a rap-metal band? Look no further than *Rising*, recorded with IMA and featuring a young Sean Ono Lennon. It's surprisingly enjoyable, and the remix album from the following year elevates the material to new heights thanks to artists such as Ween, Thurston Moore and Adam Yauch. Best of all is Where Do We Go from Here? featuring Tricky growling along with Yoko.

Ono ***Walking On Thin Ice*** (Twisted America 72435-82669-1-7, 2 x 12", US, 2003) **£20**

Shortly before his death, John Lennon told Ono that she had her first No 1 with Walking On Thin Ice, and he'd be proven right… eventually. Not long after his death, the single scraped into the US and UK charts, but it was in 2003 – when the world seemed to catch up with Ono – that she topped the US dance chart with an extended 12" version featuring remixes by Pet Shop Boys, Danny Tenaglia and FKEK.



Yoko Ono & Plastic Ono Band ***Between My Head And The Sky*** (Chimera Music Release Number One, 2LP, Japan, 2009) **£20**

The Plastic Ono Band was always a moveable feast, so on *Between My Head And The Sky* Ringo and Clapton make way for Sean Lennon, Yuki Honda and Cornelius with nobody feeling too offended. Released in 2009, swamp blues and slide guitars are eschewed for bleepy electronica on tracks like The Sun Is Down! If Yoko was enjoying a renaissance thanks to remixes at this point, then a new album of sharp material proved she could stay relevant even at age 76.

Yoko Ono/Kim Gordon/Thurston Moore ***Yokokimthurston*** (Chimera Music CHIM 010CD, 3LP box set, 600 ltd ed. US, 2013) **£300**

This collaboration would confound the expectations of even the most ardent Sonic Youth fan, generally an open-minded bunch. On I Never Told You, Did I?, Ono performs a lubricious mea culpa to some amp hiss and the tinkling of strings in the guitar headstocks, while Mirror Mirror is nine minutes of wailing and noise. Although not for everybody, *Yokokimthurston* is a purging experience for the listener and – one assumes – the performers, too. Unfortunately, Gordon and Moore parted not long after its release, and the vinyl version is extremely scarce, hence the price.

Ono ***Yes, I'm A Witch Too*** (Manimal Vinyl Records MANI-LP-066, 2LP, UK, 2016) £**30**

2007's *Yes, I'm A Witch* continued the spree of Yoko updates with contributions from Hank Shocklee, Porcupine Tree, the Polyphonic Spree et al. *Yes, I'm A Witch Too* was even better, and it was released on vinyl where its predecessor only made it to CD. The follow-up includes polyrhythmic collaborations with Ebony Bones and tUnE-yArDs – the latter on the proto-feminist Warrior Woman – while Sparks' duet with Ono on Give Me Something from *Double Fantasy* could have been custom-written for the Maels.

Words: Jeremy Allen

The **YOKO ONO: MUSIC OF THE MIND** ***retrospective runs from 15 February until 1 September 2024 at the Tate Modern in London.***

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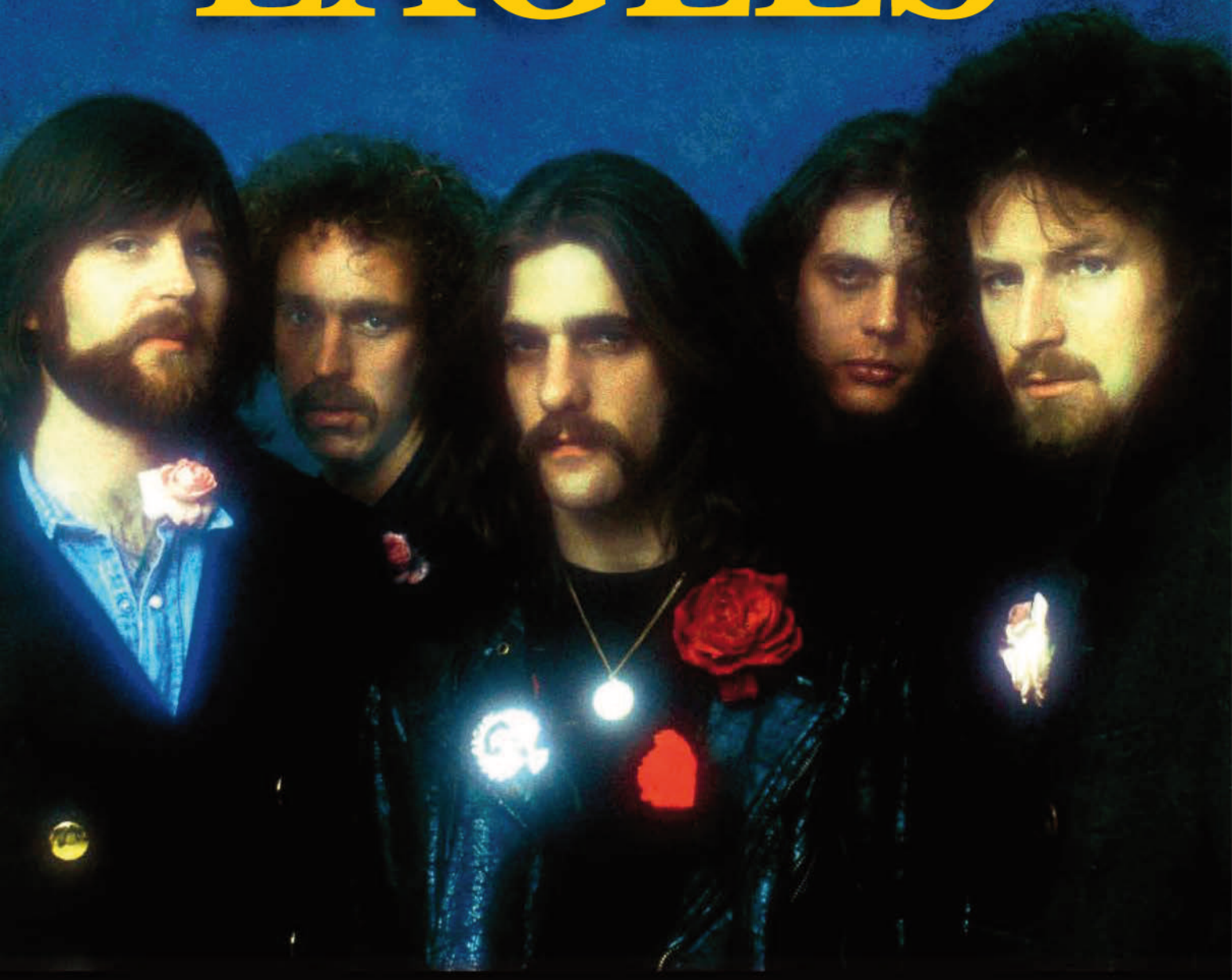

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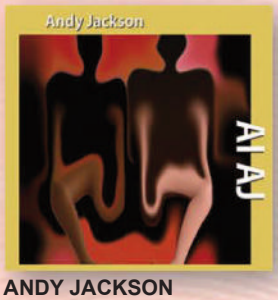

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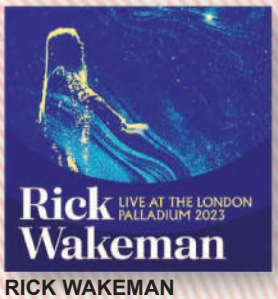

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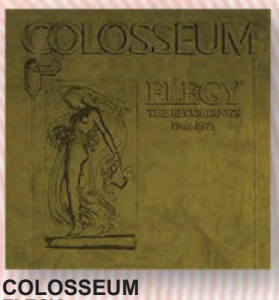

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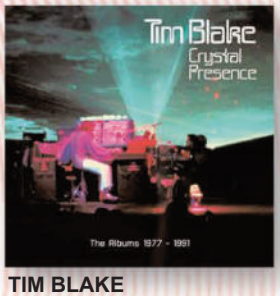

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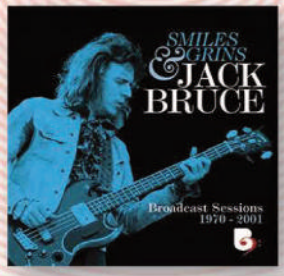

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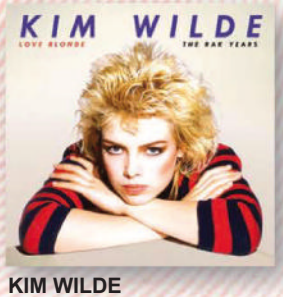

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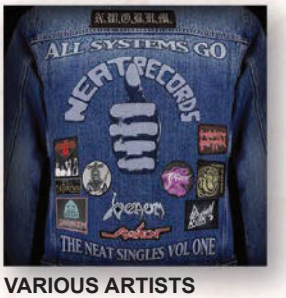

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